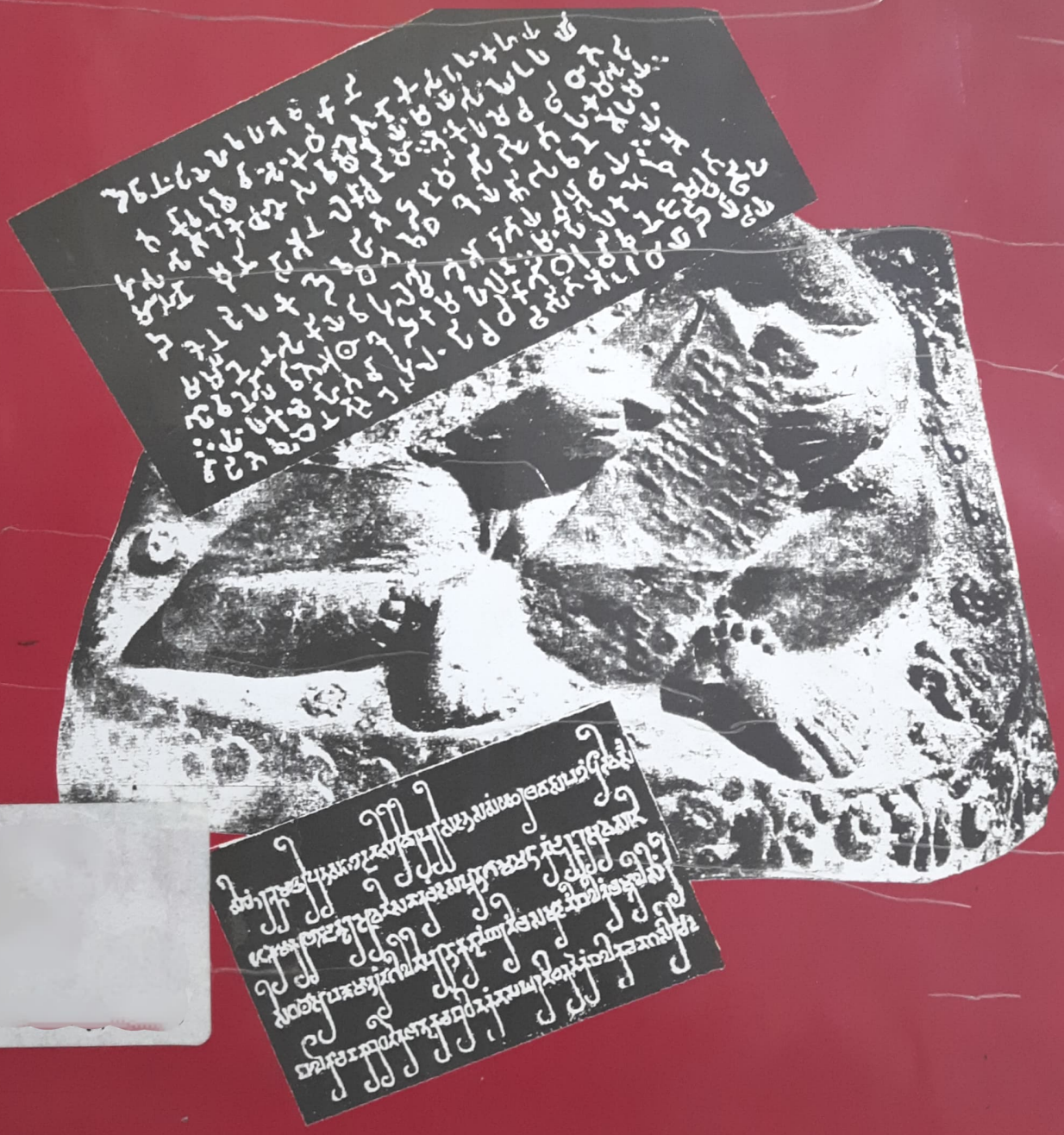
Palaeography of The Brāhmī Script In Āndhra



Dr. B. Ramesh Chandra Babu

About the Book

The Book traces the evolution of the Brāhmī Script in Early Āndhradēśa and envisages an in depth study of the scriptual forms of early inscriptions. It embodies a meticulous study on the development of the script of the early Brāhmī inscriptions, coins, seals, sealings and pot-sherds.

The first three chapters deal with the topics like historical introduction, the analysis of the records and the Epigraphical formulae. The remaining six chapters highlight the Palaeographic peculiarities of Aśōkan Edicts, Pre-Sātavāhana, Sātavāhana, Ikṣvāku records as well as early Āndhra Coin legends and inscribed Pot-sherds. All the chapters contain Palaeographic Tables along with explanation.

Opinion About this Book

The book is beautifully produced in terms of the neatness, the arrangement of tables and bibliography. A great deal of care has gone in to the construction of the tables showing the different palaeographic forms. The elaborate system of referencing is very impressive and inspires confidence in the author's mastery of the basic source material, for which meticulous care is the main requirement.

The book is very successful as a careful description of the palaeography of early Andhra Pradesh. It is a solid beginning for a useful book of reference on the subject.

-Thomas R. Trautmann.

ISBN : 81-8090-107-6
pp. 208, Illus. :20, map-1
Size : 11.25" X8.75"
Index, 2006 **Rs. 1600**

THE PALAEOGRAPHY OF BRĀHMĪ SCRIPT IN ĀNDHRA (c. 300 B.C.-300 A.D.)

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OF

BRĀHMĪ SCRIPT IN ĀNDHRA

(c. 300. B.C.-300 A.D.)

Dr. B. Ramesh Chandra Babu

BKP

BHARATIYA KALA PRAKASHAN

DELHI (INDIA)

First Edition : 2006

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Published by **C.P. Gautam**
BHARATIYA KALA PRAKASHAN
3421-A, IInd Floor Narang Colony, Tri Nagar,
Delhi-110035. Phone : 27393083, 32967505 (O), 32492129 (R)

ISBN : 81-8090-107-6

Laser Type Setting by
A-ONE GRAPHICS
JD-18C, IInd Floor, Pitampura, Delhi-110088

Printed By :
BDH Printer at Salasar Imaging Systems
Delhi

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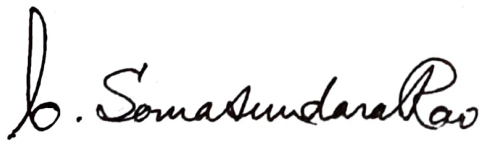
FOREWORD

Books on Indian Epigraphy are rare; still rarer are those on Palaeography. While everybody recognises the importance of epigraphy as a source of ancient Indian history, very few learn palaeography. They are content with the published texts and translations of inscriptions and they never verify the readings of inscriptions with the originals.

In this context, it is gratifying to note that an attempt is made by Dr. B. Ramesh Chandra Babu to trace the evolution of the Brahmi script in Āndhra during 3rd century BC—3rd century A.D. This is one of the most difficult periods, where even the history of the Sātavāhanas and Ikshvākus, not to speak of minor families like the 'Sadas', is controversial. The rule of the Sātavāhanas in the Āndhra area, their period of rule, the place of the Sadas and rulers like Somaka, Kubiraka in Āndhra history are all disputed. Taking palaeography into consideration, Dr. Ramesh Chandra tried to solve the problems in respect of chronology of the Satavahanas and also the many private records at Amarāvatī and other places.

The work is replete with Tables and charts which illustrate the changes in the script over a period of six centuries. He has utilized coins, pot-shreds and conches, in addition to epigraphs, in tracing the evolution of the script.

This work, I hope would enthuse others in taking up palaeographical studies of other regions in the country, which would give us a picture of the developments in Brāhmī and other regional scripts. Taking the work of Dr. Ramesh Chandra to be a model, the palaeography of the Brāhmī script of in Āndhra Pradesh at various periods has to be studied.



WALTAIR,
13-12-2005

(C. Somasundara Rao)
Rtd. Professor, Deptt. of History & Archaeology
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PREFACE

Serveral attempts have been made to study the palaeography of the inscriptions of ancient and medieval India. G. Buhler, A.C. Burnell, G.S. Ojha, C. Sivaramamurti and A.H. Dani are the Scholars who have studied the evolution of the scripts in India. Of them, Burnell and Sivaramamurti concentrated on the South Indian palaeography. Though a large number of inscriptions have been published in different journals and monographs, early Āndhra palaeography, as such is still a subject of serious study.

An attempt has been made to examine the nature and content of the inscriptions from c. 3rd century B.C. to 3rd century A.D. i.e., from the Maurya to the Ikṣvāku period and to trace the evolution of the Brāhmī script in Āndhradēśa. Palaeographically early Āndhra inscriptions can be grouped into four phases. But the world famous Buddhist centre Amarāvati has its own specific identity and we find in it both archaic as well as late stages of the Brāhmī script. Some inscribed potsherds from Sālihuṇḍam and coins issued from c. 200 B.C. to 300 A.D. in Āndhradēśa were also taken for discussion.

The main idea in taking up this study is to underscore the palaeographical part of the inscriptions and to date them. The post Aśōkan and pre-Gupta inscriptions are assigned to different dates on various considerations, one of which is palaeography as well. This can be substantiated, if the issuers of the inscriptions were royal personages. In the case of the private records, it is very difficult to assign a date. But the totality of the inscriptions in Āndhra is construed to date the private records and also a comparative study has been undertaken to fix the dates of the inscriptions need not be considered as final, and they are subject to correction, in the light of new discoveries or different interpretations that can be advanced.

The method of study runs parallel to that adopted by T.P.Verma in his work entitled ***The Palaeography of Brāhmī Script in North India*** while tracing the evolution of the North Indian scripts of the post-Aśokan period. C.S. Upasak's book, ***The History and Palaeography of Mauryan Brāhmī Script*** is also found very helpful in carrying out the present work.

The work is presented in nine Chapters. Chapter I includes introduction and historical background of the study. The history of the pre-Sātavāhana period is highlighted in view of the recent discoveries at Kōṭalingāla. Otherwise the Aśokan rule, Early and Later Sātavāhana authority followed by the Ikṣvākus is narrated with the help of inscriptions, coins and Puranic literature. From the evolution of the script, it is felt to study the history of the Sātavāhanas whose rule began from the I century B.C.

In the Second Chapter an attempt is made to examine the type of materials used for the writing of inscriptions, such as stones, pot-sherds, conch-shells and terracotta objects.

In the Third chapter entitled 'Epigraphical formulae of the records' I have examined the different types of Initiation, Invocation, Benediction and Imprecation that we meet with and also the various ways of concluding the inscriptions by giving suitable examples.

The Fourth, Fifth, Sixth and Seventh chapters are the core Chapters which trace the palaeography of the stone inscriptions i.e., Aśokan Edicts, Pre-Sātavāhana inscriptions, Sātavāhana inscriptions and Ikṣvāku inscriptions.

The Fourth Chapter deals with the paleography of the Aśōkan edicts in Āndhradēśa found at Eṛṛaguḍi, Rājulamaṇḍagiri and Amarāvatī. While the first two are definitely those of Aśoka, the Pillar Edict at Amarāvati is peculiar in that the name of the title of Aśōka is absent. I have taken it to be an Edict of Aśōka after comparing the palaeography with the known inscriptions of Aśōka. While following the palaeographical study made by earlier scholars, some of the peculiar forms of writing found in the Edicts are also highlighted.

The Fifth Chapter relates to the script of the pre-Sātavāhana inscriptions. The inscriptions available at Bhaṭṭiprōlu, Vaḍḍamānu, Kēsānapalli and Amarāvati have been studied and assigned to this group. There are differences of opinion as to whether the Bhaṭṭiprōlu and Vaḍḍamānu inscriptions could be assigned to pre-Aśōkan or Aśokan periods. These inscriptions are taken to the Post-Aśōkan period basing on the evolution in the letters and peculiarities.

The Sixth Chapter discusses the palaeography of the Early and Later Sātavāhana periods. There is no difficulty in tracing the development in the royal records of the Satavahana period. A number of private records coming from Aamrāvatī, Guṇṭupalli and Ghaṇṭasāla are also brought under this category.

The Seventh Chapter deals with the characteristics of the Ikṣvāku Script. Here also slight differences are noticed between the royal records and private records at Nāgārjunakoṇḍa. This is the last phase of the Brāhmī script and incidentally the most ornamental of all the forms of the Brāhmī Script in entire Indian context.

The Eighth Chapter deals with the study of coin legends of the pre-Sātavāhana period and of the Sātavāhanas and Ikṣvākus. In the Early Satavahana coinage, the coins of Chhimuka, Satakarṇi and Sātavāhana have been discussed and their place in the genealogy is fixed. Also a detailed discussion is offered on the biscriptual coins of the Later Sātavāhana have been discussed and their place in the genealogy is fixed. Also a detailed discussion is offered on the biscriptual coins of the Later Sātavāhana rulers. In addition to this, a short note is also given about incisions and symbols found on the Roman coins.

The last Chapter contains palaeographical study of the inscribed pot-sherds obtained from Sālihuṇḍaṁ of Srikakulam district and the rest from Vaḍḍamānu, Amarāvatī and Naṇḍūru of Guntur district. Besides the pot-sherds, four inscribed conchshells are also discovered, two each at Nāgārjunakoṇḍa and Sālihuṇḍaṁ. The significant feature to be mentioned here is the availability of pot-sherds at Sālihuṇḍaṁ containing the script datable to the period between from the 2nd century B.C. to 3rd Century A.D. and beyond.

The Chapters on Palaeography are followed immediately by the tabular forms indicating letters of the alphabet as known from different inscriptions and the dates to which they are assigned on the basis of palaeography.

I take this opportunity to place on record my sincere thanks to many people who helped me in many a way in bringing out this book. First and foremost to my teacher and Research Director, Prof. C. Somasundara Rao, Department of History and Archaeology, Andhra University, who scrutinized my thesis and offered valuable suggestions. Thanks are also due to the Librarian Dr. V.S. Krishna Library, Andhra University. The Director of Archaeology and Museums, Government of Andhra Pradesh for permitting me to consult their Libraries at Hyderabad and Kakinada. My thanks are also due to the Director General, Archaeological Survey of India, New Delhi, Director epigraphy, Mysore and Superintending Archaeologist, ASI, Hyderabad for their help. I cannot forget the encouragement that I received from Dr. G.Venkata ramayya, Asso. prof., PS Telegu University, Srisailam Campus, Dr. E. Sivanagi Reddy, National Institute of Tourism and Hospitality Management, Hyderabad, Mr. C.P. Gautam, M/s Bhartiya Kala Prakashan deserves my profound thanks for publishing this work. Last but not the least, I express my thanks to Mrs. Pratima Chandra, my wife, for her understanding, constant support and for relieving me from household botherations.

Dr. B. Ramesh Chandra Babu

TRANSLITERATION CHART

a	*ā*	*i*	*ī*	*u*	*ū*	*ṛi*	*e*	*ē*	*ai*	*o*	*ō*	*au*	*aṁ*	*aḥ*
ka		***kha***		***ga***		***gha***		***ṅa***						
cha		***chha***		***ja***		***jha***		***ña***						
ṭa		***ṭha***		***ḍa***		***ḍha***		***ṇa***						
ta		***tha***		***da***		***dha***		***na***						
pa		***pha***		***ba***		***bha***		***ma***						
ya		***ra***		***la***		***va***		***śa***		***ṣa***		***sa***		***ha***

Dravidian letter : ***ḷ***

ABBREVIATIONS

AI	-	***Ancient India,*** Bulletin of the Archaeological Survey of India.
ASI	-	Archaeological Survey of India (Annual Report)
ASSI	-	***The Buddhist Stūpas of Amarāvatī and Jaggayyapēṭa in the Krishna District,*** by Burgess, Buhler, Hultzsch. Archaeological Survey of South India, Volume I.
ASWI	-	Archaeological Survey of Western India
BMC	-	E.J. Rapson, ***Catalogue of the coins of the Āndhra Dynasty, The Western Kshatrapas, etc., A Catalogue of the Indian coins in the British Museum,*** London 1908
CSCE	-	Ajay Mitra Sastry (ed.), ***Coinage of Sātāvahanas and Coins from Excavations.***
EA	-	***Epigraphia Andhrica***
EI	-	***Epigraphia Indica***
IA	-	***Indian Antiquary***
IAR	-	***Indian Archaeology - A Review***
IHQ	-	***Indian Historical Quarterly***
JAHRS	-	***Journal of Andhra Historical Research Society***
JBORS	-	***Journal of the Bihar and Orissa Research Society***
JESI	-	***Journal of the Epigraphical Society of India***
JIH	-	***Journal of Indian History***
JNSI	-	***Journal of the Numismatic Society of India***
MASI	-	***Memoirs of the Archaeological Survey of India***
MRE	-	Minor Rock Edict
RE	-	Rock Edict
SIE	-	***Studies in Indian Epigraphy*** (*Bharatiya Purabhilekha Patrika*) Later named as the Journal of the Epigraphical Society of India (Mysore)
SCAPGM	-	***Satavahana coins of Andhra Pradesh Government Museum***
TSW	-	J. Fergusson, ***Tree and Serpent Worship***, Archaeological Survey of Southern India, Volume I (London, 1968)

HOW TO CONSULT PLATES (TABLES)

Every Table of explanation has six columns. The first one contains the serial number of the letters illustrated in the Table. The second column bears numbers which are indicative of the horizontal lines in the Plates. The Column three has number in small Roman indicating the vertical subcolumn of the Table on the given Plate. In the next Column, the transliteration of the illustrated letter is given while in the fifth one that word is given in which that particular letter occurs. The sixth column gives reference. In the beginning of every explanation references are quoted, and every reference is given a separate code in the form of alphabet or number. In this column small '1' denotes the line of the inscription in reference.

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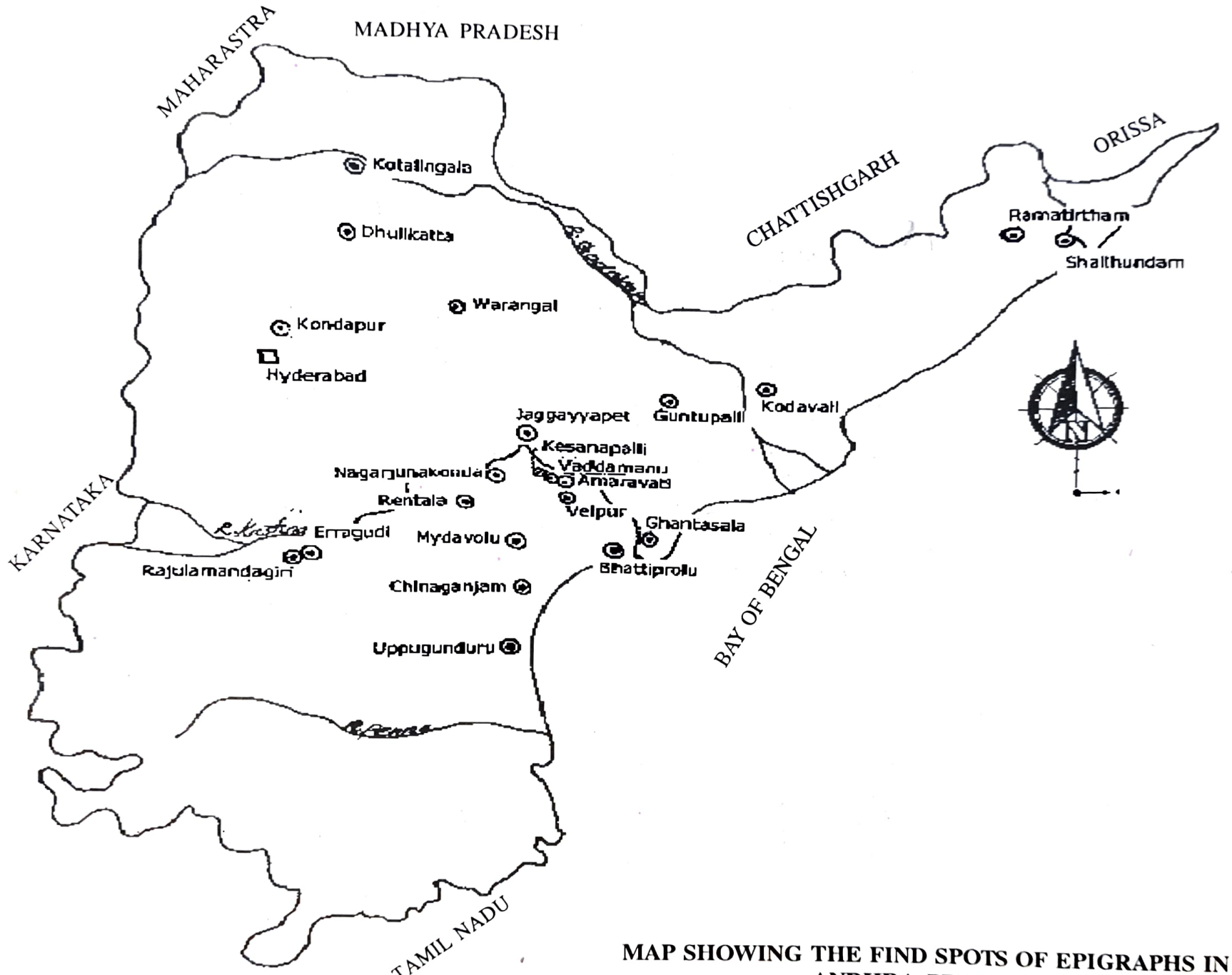

MAP SHOWING THE FIND SPOTS OF EPIGRAPHS IN ANDHRA PRADESH

Chapter 1

INTRODUCTION

Palaeography is one of the most fascinating subjects of study. It deals with the art and technique of writing. South Indian Palaeography attracted the attention of scholars even as early as 19th century A.D. A.C. Burnell was the first to produce a work entitled *Elements of south Indian Palaeography* in 1878. A German scholar, George Buhler wrote a standard work called *Indian Palaeography*, in German in 1896. Later it was translated into English by John Faithful Fleet. He discussed the main differences between the South and North Indian Scripts. He has also explained the precursors of the Southern alphabet, the Drāviḍi of Bhaṭṭiprolu inscriptions and then the alphabet of the Jaggayyapeta inscriptions of the Ikṣvakus. Pandit G.H.Ojha published a Hindi work in 1918 entitled : *Bhāratīya Prāchīna Lipimāla* (The Palaeography of Ancient India.), in which he gave little space to the evolution of South Indian scripts.

Sivaramamurti's book *Indian Epigraphy and South Indian Scripts* (1954) explains the evolution of each and every letter of the Indian Scripts. *The History and Palaeography of Mauryan Brahmi Script* (1960) is a valuable work on the Mauryan Palaeography written by Chandrika Singh Upasak. In 1963 Ahmed Hasan Dani's work *Indian Palaeography* was published describing to some extent the characteristics of South Indian Palaeography. T.V. Mahalingam produced a book entitled *Early South Indian Palaeography* (1967) in which he confined his attention only to Palaeography and language of the early Tamil Brāhmī inscription. Recently a thorough and systematic work was published by T.P. Verma under the title *The Palaeography of Brahmi Script in North India* (1971). Even though Verma has confined himself to North Indian Brāhmī Script, his presentation and analysis is more helpful for our study. But so far, no serious work has been done on early Āndhra Palaeography. The Present study deals with the script used in the early Inscriptions, Coins and Inscribed Pot-sherds of Āndhra and its evolution. In addition to this, the forumlae of the records available on the subject are also discussed and analyzed.

There are about three hundred inscriptions available in Āndhradēśa, in respect to the period, from 3rd century B.C. to 3rd century A.D.inscribed material first comes to light during the regime of Mauryan Emperor Aśōka (268-232 B.C.). In Andhra Pradesh also, Aśōkan Edicts form the first Epigraphical material; and they are found at Eṛṛaguḍi[1] and Rājulamaṇḍagiri[2] and more recently at Amarāvatī.[3] The Edicts of Aśōka Maurya record the pious words of the emperor as well as his thoughts and aspirations. Aśōkan inscriptions are to be divided into three classes, viz., rock, pillar and cave inscriptions. Except the Cave Edicts, Rock and Pillar Edicts are found in Āndhradēśa.

The King's Rock Edicts brought to light in Āndhradēśa are 18 in number. Among them 14 Rock Edicts are from Eṛṛgudi and two each of the Minor Rock Edicts are from Eṛṛagudi and Rājulamaṇḍagiri. The authorship of the Amarāvatī fragmentary pillar inscription is doubtful. On the Palaeographical grounds scholars have assigned this to Aśōka Maurya.[4] These Edicts show the Southern most extension of his vast Empire. Unity of the country is attested by the uniformity of the Brāhmī script is the Aśōkan empire which is evidenced by the Edicts in Āndhradēśa as well. This Brāhmi script was the parent script of all the scripts in India. Telugu Script also emerged out of the Brāhmi script. Beni Madhab Barua rightly observes that "through the right effort, India got a common script in Brāhmī, to develop her national life as well as a greater Indian nationality."[5]

The inscriptions of the Pre-Sātavāhana and the Sātavāhana periods totaling around hundred and fifty were discovered in different parts of Āndhradēśa. Except of a few records, most of them are lable in character, issued for the commemoration of private persons. The world famous Buddhist centre Amarāvatī received a number of donations from the common people. And that is why most of the Amarāvatī inscriptions contain information regarding gifts made to the sacred edifice by various individuals.

The inscriptions of the Ikṣvāku period dealt with here total 76 and belong to the 3rd centuryA.D. in the beginning of the 3rd century A.D. the imperial Sātavāhana power had declined and a number of families began to rule independently in their own areas. One such family was that of the Ikṣvākus. The members of the family established a kingdom in the Guntur region with head quarters at Vijaypurī i.e., modern Nāgārjunakoṇḍa. Epigraphical material is the best and important source for the reconstruction of the Ikshvāku dynasty. These epigraphs are available at Nāgārjunakoṇḍa, Jaggayyapēṭa, Ghaṇtasāla, Uppuguṇḍūr, Reṇtala, Kēsānpalli and Gangaperūru.

The inscribed pot-shreds brought to light from Sālihuṇḍam are conspicuously significant. The label inscriptions engraved on the pot-shreds are 69 in number. Most of the inscribed pot-shreds are pious gifts donated to the Buddhist monks residing in the Sālipaṭaka Vihāra.[6] Two conch-shells bearing short inscriptions are also coming from Sālihuṇḍam.[7]

HISTORICAL BACKGROUND

Mauryan Period:

The Edicts of Aśōka happen to be the earliest evidence which throws light on the history of Āndhradēśa. Emperor Aśōka was the third ruler of the Mauryan dynasty and the grandson of Chandragupta Maurya, the founder of the dynasty. Āndhra might have been under the rule of Mauryas, right from the times of either Chandragupta or his son and successor Bindusāra. But Kalinga is known to have merged in their kingdom after the great Kalinga War, fought by Aśōka. The Kalinga War had brought a great change in his life and led him to renounce war and to embrace Buddha Dharma. Since this happened to be the first and last war in his life, it is evident that Āndhradēśa was included in his kingdom even before his rule or at least before the Kalinga war was fought.

The edicts founds at Eṛṛagudi and Rājulamandagiri of Kurnool district reveal the fact that Āndhra was under the rule of Aśōka. In the 13th Rock Edict of Aśōka, both the areas under his rule and the border kingdoms were described. The independent border territories mentioned include the Chōlas, the Pāṇḍyas, the Satiyaputras, the Kēralaputras and the Tāmraparṇīs with whom he had maintained friendly relations. His territory is said to have included those of the Āndhras, the Pulindas etc.

The Pre-Sātavāhana Period : (c. 200 B.C.-1 B.C.)

The inscriptions and coins of this period reveal the names of some of the rulers like Kubēraka, Sōmaka, Gōbhadra and Sāmagōpa. At the same time these records also mention names of the administrative institutions like *Vadanāma–gōshṭi, Dhamnakaḍa–nigama, Shiṁha–gōshṭi, Shāgati–nigama and Samaṇu–gōshṭi*. The *Nigamas* were the adiminstrative offices of the city i.e., the city Dhamnakaḍa was administered by the *Nigama* (Sabha), likewise *Shāgati - nigama*. The members of the different *Gōshṭis* also participated in the *Nigama–sabhas*. Therefore during the pre-Sātavāhana period there was no monarchial rule in this area. But at Bhaṭṭiprōlu, the chief of the *shimha–gōshṭi* (Assembly) was Kubēraka, who styled himself Rājā.

In this context, S. Sankaranarayanan states that, "It is fairly well known already that the early Buddhist works speak of the existence of a good number of republican clans in North India, governed by their own supreme assemblies of their elected representatives, disignated as Rāja, which bore here the same sense of their Consul or Archon, of ancient Rome and Athens."[8]

Vaḍḍamānu inscription mentions only the name of king Sōmaka.

Recently Kōṭalingāla (Karimnagar District) excavations yielded new information regarding the early Āndhra coins. There are coin legends like Gōbhadra, Sāmagōpa along with the coins of Chhimuka Sātavāhana. Thakur Raja Ram Singh[9] placed Gōbhadra and Sāmagōpa in the pre-Sātavāhana period. Chhimuka is identical with the founder of the Sātavāhana family for Singh as well as P.V.P. Sastry. Whereas Sastry identified them with the rulers of Sunga dynasty, Gōdhadra is identified with Bhadraghōsha or Āndhraka, the fifth ruler of the Sunga dynasty and similarly Sāmagōpa is identified with Sāmabhāga, the ninth Sunga king or his near successor.[10] Sastry mentions the similarities of symbols on the coins of Sāmagōpa and king Sātavāhana and concludes that Sātavāhanas were the political successors of Sāmagōpa.

However, the identification is not so convincing , since so far no Sunga coins are found in the areas of their actual rule. It is evident that the inscribed coins are of a late period. According to some scholars they may have appeared at the end of the 2nd century B.C. and also it is not easy to link up these kings to one family.

Thus all these rulers mentioned in the inscriptions and coins may be taken to have ruled in and around the areas of discovery of their inscriptions or coins. The identification of kings of the coins with Sungas or Kāṇvas should remain doubtful, until some substantial discoveries are made within the territories of these kings. It is easy to take them to be local kings.

The Sātavāhana Period : (c. 30 B.C.-225 A.D.)

The history of the Sātavāhanas is the most controversial subject in the history of ancient India. Scholars hold conflicting conclusions about the identity of the Sātavāhanas with the Āndhras, their area of rule, genealogy and chronology of the Sātavāhanas on the basis of Purāṇas, Inscriptions and Coins.

The Name of the Family :

A number of kings are represented in inscriptions as belonging to the Sātavāhanakula, where as the Purāṇas mention the name as Āndhra or Āndhra–*bhritya*. Some scholars interpret the term Āndhra–*bhritya* as "the Āndhras who were originally servants of some other power such as the Mauryas or the Sungas." Another set of scholars takes the expression to indicate 'the servants of the Āndhras' and suggest that the Sātavāhanas were the subordinates of the Āndhra Kings. Some other scholars believe that the Sātavāhanas are wrongly mentioned as Āndhras in the Purāṇas and that "the name Āndhra probably came to applied to the kings in later times when they lost their northern and western possessions and became a purely Āndhra power governing the territory at the mouth of the river Krishṇa."[11]

Sircar pointed out that "Sātavāhana was the name of a *Kula* or family, apparently so called after a prince of that name, while Āndhra was the name of a *Jāti* or tribe. The first king of the Sātavāhana family is actually described in most of the Purāṇās as Āndhra–*Jātīya* belonging of the Āndhra race"[12]

The family name Sātavāhana also attracted the historians. Kosambi, Gopalachari and I.K. Sarma thought that the term Sātavāhana is derived from *Saptavāhana* (*Sattavāhana* in literary prakrit) i.e., the name of God Sūrya.[13]

But R.S.Sharma opines that "It is significant that the term *Sata* is derived from the non-Sanskritic (Muṇḍa) terms *Sadam* (horse) and *Hapen* (son), and Sātavāhana is rendered as the son of the performer of an *aśvamēdha* or horse sacrifice. Because of its association with horse the term Sātavāhana has been Sanskritised into *Sālivāhana. Sali* in Sanskrit also means horse, and Sālivāhanas can be considered to be horse riders"[14]. It may however be pointed out that only one Satakarṇi is known to be the performer of the sacrifices among thirty rulers of the family. But the name 'Sātavāhana' for the dynasty was current even earlier, because the Nasik inscription of Kṛishṇa calls him as of the Sātavāhana family.

Original Home :

Many theories are postulated by the scholars, about the original home of Sātavāhanas. Owing to the availability of epigraphs in the western Deccan, scholars like Gopalachari and others thought that Sātavāhanas were originally inhabitants of that region, but not Āndhra (i.e., mouth of the Krishna river).[15]

But in the recent past important numismatic evidence is brought to light from Kōṭalingāla of the middle Godavari region.[16] The discoveries include the coins of the pre-Sātavāhana period like those of Gōbhadra, Sāmagōpa etc., and the early Sātavāhana coins of Chhimuka Sātavāhana, Sātakarni and Sātavāhana. On the basis of the above material I.K. Sarma rightly observed that "But it would be more appropriate to say that Telangāṇa region of the present Andhra Pradesh was in the heart of the Sātavāhana Empire right from its very inception and an important home province at that".[17]

Chronology :

There is divergence of opinion amongst scholars as regards the problem of Sātavāhana chronology. The Purāṇas like *Matsya, Vāyu, Vishṇu* and *Bhāgavata* allowing for a few variations, are all agreed that the Mauryas ruled for 137 years, the Sungas for 112 years and the Kāṇvas for 45 years (Of the Āndhra Sātavāhanas, the *Vāyu, Vishṇu* and *Bhāgavata* declare that there were 30 kings with a total period of rule of 460 years). Suśarman is the last Kāṇva ruler ousted by the founder of the Āndhra Sātavāhanas whose name is given as Sisuka, Sipraka, Sindhuka etc., in the Purāṇas. On the basis of the tradition the overthrow of the Kāṇva king Suśarman by Simuka, may be assigned to a date i.e., 294 (137+112+45) years after e. 324 B.C. i.e., about 30 B.C.[18]

According to G. Venkata Rao[19], Smith and others, Sātavāhanas came to power in 271 B.C. These scholars follow the Purāṇic chronology of 450 years. G. Venkata Rao stated that the Sātavāhana rule ended by 225 A.D. As a result the Sātavāhana ruler Simuka would become a nearer contemporary of Aśōka. He has identified the usurper of Kāṇva family with Pulumāvi, the 15th ruler of the *Matsya* Purāṇa, but not with Simuka, the founder of the dynasty.

On the other hand, R.G. Bhandarkar[20] considered that the Sungas and Kāṇvas reigned contemporaneously and hence the 112 years rule of the Sungas includes the 45 years rule assigned to the Kāṇvas. According to him these two families were uprooted by the Sātavāhanas who must have come into power in 73 B.C. [i.e., 322 - (137+121)].

Therefore, scholars postulated basically two theories, one is the 3rd century B.C. theory and the other is the 1st century B.C. theory. Both the theories are based mainly on Puraṇic accounts. But the Purāṇas made general statements as well as specific statements and mentioned or omitted some of the names. Thus there is no unanimity among the Purāṇas.

I have discussed the recently available coin data from Koṭalingāla and Dhūlikatta in the VIII chapter. The point worth mentioning is the coinage of Chhimuka Sātavāhana. The characters of the coin-legend are assigned to the last quarter of the 1st century B.C. thus the mention in the Puraṇic accounts about Simuka as slayer of the Kaṇva Suśarman is supported by the coin-legend.

Eminent Epigraphists like D.C. Sircar,[21] A.H. Dani[22] and T.P. Verma[23] after a critical analysis of the Nanaghat inscription and relievo figure label inscriptions, mentioned that the characters show evolved forms.

Political History :

Simuka (Chhimuka) Sātavāhana[24] was the founder of the Āndhra Sātavāhana dynasty. After the decline of the Kāṇva empire, Simuka established his authority over the western and central Deccan and he ruled from Pratiṣṭhānapura (Paithan).

Simuka was succeeded by his younger brother Krisṇa.

Sātakarṇi, son of Simuka came to power after the death of the his paternal uncle Krisṇa. Sātakarṇi was the first significant ruler of the Sātavāhana dynasty.[25] He is known from the Purāṇas, the Ṅānāghāt and the Hāthīgumpha records and numerous coins.

The Nānāghāt inscription of his queen Nāganika[26] describes him as *Dakṣiṇāpathapati.*He is also said to have performed two *Aśvamēdhas* and one *Rājasūya,* besides a number of other sacrifices and distributed costly gifts.

The Hāthīgumpha record of Khāravēla, [27] the king of Kaḷinga describes an expedition led by Khāravēla into the dominion of Sātakarṇi. Khāravēla in his 2nd year of his rule sent a large army to the western part of Sātakarṇi's kingdom. In the 10th year Khāravēla again led a campaign against Pithuṇḍanagaram and demolished the city with the ploughs of asses. R. subrahmanyam identified this Pithunḍa with Guṇṭupalli, where Kaḷingādhipati Mēghavāhana's (Khāravēla) record is found.[28] We may not agree with the above statement that, the issuer of the record is not Khāravēla. There we found *Mahārāja Kaḷingādhipati - Mahiṣakādhipati Mahāmēghavāhana* Sirisada. It is evident that he may be a successor or a Governor of Khāravēla, who ruled these territories from the Pithuṇḍanagara (Guṇṭupalli). Recent finds give a clue to the Mahāmēghavāhana rule over the lower Krishṇa valley. While editing the three copper grants of Pṛithivī Mūlarāja, V.V. Krishna Sastry,[29] mentions that Vardhamāni Mahāvihāra was established by Mahāmēghavāhana. Sastry-identified this Vardhamānivihāra with Vaḍḍamānu of Guntur district. At that place excavations were conducted by the Birla Institute of Archaeology, where some coins bearing the legends as Sirimahāsada, Sirisivamakasada, Sirisakasada are found. Therefore, we may conclude that these rulers belonged to the Mahāmēghavāhana dynasty. There is a ruler Aira Mānasada who is known from the Vēlpur (Guntur district) inscription. Sircar placed him in the middle of 2nd century A.D. [30] At this stage it is not easy to trace a family link between the above said rulers. But it is certain that during the first century A.D., there was no direct rule of Sātavāhana dynasty over the coastal Āndhradēśa, However, the coins of Chhimuka Sātavāhana, Sātakarni and Sātavāhana come from the Telengana region of Āndhṛadēśa, but not from Āndhrapatha (i.e., central coastal Āndhra).

Hāla was one of the most remarkable rulers of the Sātavāhana dynasty. During his regime, Prakrit literature has reached its zenith. He is known from the Purāṇas, the Prakrit work *Gāthā Saptaśati* compiled by him, and two coins. Later Prakrit work *Līlāvatī* describes his marriage with a Ceylonese princess at *Dakṣa-Gōdāvarī* i.e. Drākshārāma of Āndhradēśa.

Gautamīputra Sātakarṇi was a monarch of outstanding ability and one of the most powerful rulers of ancient India. He is known from three Nasik records and out of them two are his own[31] and the third is of his mother Gautamī Bālaśrī,[32] issued during the time of his son and successor Vāsiṣṭhīputra Puḷumāvi. Besides these records, he is known from thousands of copper and lead coins. Among them the Nasik *Praśasti* of Bālasrī and the Jogalthembī hoard of coins[33] are very important for the reconstruction of the reign of Gautamīputra Sātakarṇi. He was the first ruler of the Sātavāhana dynasty to bear the metronymic and this practice was continued by his successors. (A separate note is given at the end of this chapter).

The Nasik inscription of Bālaśrī describes him as the king of Asika, Asaka, Mulaka, Suratha, Kukura, Aparānta, Anūpa, Vidarbha and Akarāvantī. The record also reveals that he was the lord of several mountains like Vindhya, Akasavata, Pariyātra, Sahya, Kanhagiri, Macha, Siriṭāna, Malaya, Mahindra, Seṭagiri and Chakōra. It also mentioned that the horses of Gautamiputra drank the waters of the three seas.

Sources reveal that he led several campaigns against Western Deccan, Central Deccan and Southern Deccan. The Nasik *Praśasti* mentions him as the exterminator of Kṣaharāṭas, which show that he reconquered the Western Deccan from the Kṣaharāṭa ruler Nahapāṇa. After him the Sātavāhana empire extended upto Central Deccan and Eastern Deccan.

Thus Gautamīputra Sātakarṇi revived the declining glory of the Sātavāhana kingdom.

Vāsiṣṭhīputra Puḷumāvi[34] was the son and successor of Gautamīputra Sātakarni. His inscriptions and coins are found in many parts of Āndhra, Maharashtra, Tamilnadu and Vidarbha. Puḷūmāvi had played an important part in maintaining the inherited dominions. But at the end of his reign, he was in troubles. Chastana, Chieftain of Śakas drove away the Sātavāhanas from the Western Deccan and founded a kingdom with capital at Ujjain[35].

Vāsiṣṭhīputra Sātakarṇi, the brother of Puḷumāvi ascended the throne. He is known from the *Vāyu* Purāṇa, Kanhēri inscription[36] and numerous coins. Rudradaman, the grandson of Chastana, declared that he defeated Sātakarṇi twice but he set him free because he was related to him.

The last important ruler of Sātavāhana dynasty was Gautamīputra Yajña Sātakarṇi. He is known from the Purāṇas, four inscriptions[37] and a number of coins found in all parts of the Deccan. He was a notable monarch, who conquered many of the provinces from the successors of Rudradaman. The coins and inscriptions are found in Southern Maharashtra, Berar, Andhra and Northern Mysore, which show his authority over these regions. According to tradition, the great Buddhist teacher Āchārya Nāgārjuna was a contemporary of this monarch.

After him there was a weak succession in the Sātavāhana dynasty. Chandraśri or Chandasri has been identified with king Chaṁḍasāti (i.e., Chandra or Chaṁḍa Sātakarṇi) of an inscription found at Koḍavali of the East Godavari District[38]. The only Sātavāhana king who is known from the Nāgārjunakoṇḍa inscription is Vāsiṣṭhīputra Vijaya Sātakarṇi[39].

Puḷumāvi (III) was the last ruler of the Sātavāhana dynasty. He is mentioned in Purāṇas, an inscription and a few coins[40]. After him the mighty Sātavāhana kingdom ended and the reign of Chāṁtamūla I of Ikṣvāku family began.

The Ikṣvākus of Vijayapurī :

The mighty Āndhra-Sātavāhana empire had declined and a number of families which were subservient to the Sātavāhana had begun to rule independently in their own principalities. One of them was the family of Ikṣvākus which became most powerful in the Guntur region. Chāṁtamūla of the Ikṣvāku family founded an independent kingdom and made Vijayapuri as his capital.

Chāṁtamūla (225-240 A.D.) was the greatest of the Ikṣvāku dynasty. He is also known as Vāsiṣṭīputra Śri Chāṁatamūla. He was a staunch follower of the Vēdic religion. He performed *Agnihōtra, Agnistōma, Aśvamēdha* and *Vājapēya* sacrifies. Records mention him as a Mahārāja and as the donor of crores of gold coins and several hundreds of ploughs (*halas*). The gift of ploughs has perhaps a special significance. Chāmtamūla gave thousands of ploughs to the farmers of his kingdom, to improve the agricultural land. He was a devotee of lord Mahāsēna and this is confirmed by the discovery of a number of images of Kārtikēya found at Nāgārjunakoṇḍa.[41]

Māḍharīputra Vīrapuruṣadatta[42] (240-260 A.D.) was the son and successor of Chāṁtamūla. During his reign the power of the Ikṣvākus reached its zenith. Vīrapuruṣadatta inherited a well-established kingdom from his father. He maintained matrimonial alliances and strengthened his position. During the time of Vīrapuruṣadatta, Mahāyāna Buddhism made strong entry into Āndhradēśa. In the early part of his reign Vīrapuruṣadatta was a follower of Vēdic faith, subsequently he was attracted towards Buddhism. Under his patronage Śrīparvata (Nāgārjunakoṇḍa) became a world famous centre of Buddhistic thought and Art and Architecture.

Ehuvula Chāṁtamūla[43](260-284 A.D.) ascended the throne after his father Vīrapuruṣadatta. During his regime both Buddhism and Brāhminism gained royal support.

The last ruler of Ikṣāvaku family was Vāsiṣṭhīputra Śrī Rudrapuruṣadatta.[44] Not much is known about this king. The area became the target of attack by the Abhiras and the Pallavas. The latter were successful ultimately in occupying the Ikṣvāku dominion in the last quarter of 3rd century A.D. The area became a part of the Pallava territory and the first inscription of the Pallavas hailing from Manchikallu in the Palnāḍu taluk[45] (belonging to the time of Siṁhavarman) reveals the geographical and paleographical proximity to that of the Ikṣvākus.

A note on Metronymic :

Earliest reference of a metronymic is found on the Naga slab inscription of Dhūlikaṭṭa. The record mentions *Māḍharīputra* Pāṭhala who donated an Āyaka slab to the stūpa of Dhūlikaṭṭa.[46] Though this practice was started during the first century B.C. it was not in vogue during the Early Satavahana period. But at the same time this practice was prevailing in Northern India. There are several instances worth mentioning from the inscriptions of c. 2nd century or 1st century B.C. and 1st century A.D. Some of them are : *Kautrasiputra Bhāgabhadra*[47] Gārgīputra Visvadēva,[48] *Gauptīputra,*[49] Parāśarīputra Sarvatāta,[50] *Gōpālīputra* Brihaspatimitra,[51] *Sōnakāyanaputra* Vangapāla[52] and *Kauśikīputra* Dhandadēva[53] and *Hāritīputra* Pāla.[54]

D.C.Sircar discussed elaborately in his paper *Gōtrāntara* or the change of a woman's *Gōtra* wherein substantiating his observations, he quoted from Dr. Ganganath Jha's paper "Notes on the Manuśmriti" : "It raises the question, the separate mention of the 'mother is superfluous, as the wife has no*Piṇḍa* or *Gōtra* apart from the husband, so that a *Sapiṇḍa* and *Sagōtra* of the mother would be same as those of the father, and it supplies the answer that, in the case of the father and other forms of marriage, the bride being not given away by her father, she retains her (i.e. her father's) *Gōtra* and *Piṇḍa*. So that her *Sapiṇḍa* and *Sagōtra* would not be the same as those of her husband".[55]

Sircar observes that, in the early records of India, whenever a woman's *Gōtra* is mentioned, it is found to be different from the *Gōtra* of her husband. The people of the Deccan, especially the kings of the Sātavāhana family mentioned their names with metronymic pointing to the maternal *Gōtra*. The first Āndhra ruler who adopted the metronymic was Gautamīputra Sātakarṇi (i.e., Sātakarṇi born of a lady belonging to the Gautama-*gōtra)*. It is clear that the Gautama and Vāsiṣṭa were the perternal *gōtras* of their mothers. Except Puḷumāvi, mentioned in the Myakadoni inscription, the Later Sātavāhana rulers bore the metronymics. Among them were Vāsiṣṭhīputra Sātakarṇi, Vāsiṣṭhīputra Sivaśrī Puḷumāvi, Gautamīputra Yajaña Sātakarṇi, Vāsiṣṭhīputra Chaṁḍa Sātakarṇi and Gauthamīputra Vijaya Sātakarṇi.[56] It is interesting to note that there was one Vijay Sātakarṇi who bore the metronymic Vāsiṣṭhīputra, who is known from the bilingual (Silver portrait)coin found at Nasik[57]. Aira Mānasada of the Vēlpur inscription also bore metronymic of Hāritīputra.[58] After the Sātavāhanas, the system was continued by the Ikṣvākus of Vijayapurī. They were Vāsiṣṭhīputra Chāṁtamūla, Māḍharīputra Vīrapuruṣadatta, Vāsiṣṭhīputra Ehuvula Chāṁtamula and Vāsiṣṭhīputra Rudrapuruṣadatta.

Sircar also noted interesting information about the paternal *gōtra* in the records of Andhau (130 A.D.) of Cutch, Western India.[59] There a person named Madana, son of Simhiḷa, installed three pillars commemorating his relatives, who were Madanas couterine sister Jyēṣṭhavīrā of the Aupasati-*gōtra* his co-uterine brother Riṣ abhadēva, of the Aupasati-*gōtra* and his wife Yasōdattā of the Sainika-*gōtra*. The above information reveals that Jyēṣṭhavīrā and Riṣabhadēva, who were daughter and son respectively of Simhiḷa belong to the same *gōtra,* again, while their brother Madana belonged to the same *gotra*, his wife Yasōdattā, daughter of Siṁhamitra, belonged to the Sainika-*gōtra*. Therefore the ladies Jyēṣṭthavīrā and Yasōdattā claimed their paternal *gōtras*.

We may agree with Sircar, that the custom of metronymic necessitated because the kings wanted to distinguish themselves from their numerous step-brothers. The Sātavāhanas however seem to have been concerned with only two types of *gōtra*-names viz., Gautamīputra and Vāsiṣṭhīputra. But a coin of this period contains another *gōtra* name as metroymic i.e., *Kausikīputra*[60].

It seems this practice was common during the later Sātavāhana and Ikṣvāku times. So it was a common practice during the 2nd and 3rd century A.D. After the Ikṣvakus, such a type of practice was given up by the rulers in Āndhra, and the successive families mention *gōtras* which were common to all the kings of that family.

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Chapter II

ANALYSIS OF THE RECORDS

In this chapter an attempt is made to examine the types of materials used for the writing of inscriptions, classification of records on the basis of their contents and also the salient features of the records.

1. Writing Material :

The engravers of Āndhradēśa used several types of materials in the preparation of the records of the early period. However, most of the records are inscribed on stone, while a few are incised on pot-sherds, prisms of crystal and conch-shells. It is interesting to analyse the use of different kinds of material and the reasons for their use by the engravers in different regions.

a. Stone :

In general, stone inscriptions of Āndhradēśa were often engraved on rocks, boulders, stone slabs, stone pillars, stone images and their pedestals, sculptured slabs, granite uprights, railings of stupa etc. The selection of the stone as material for engraving was due to its qualities of durability and longevity. As aptly observed by Raj Bali Pandey, "ever since man made first scratch on the wall of a cave, he was impressed by the permanence of his art and writing on stone become a symbol of durability".[1]

The same logic prompted Aśōka also to select stone as a medium of engraving his Edicts. In Āndhradēśa, this Buddhist monarch's Edicts were issued only on granite stone. But the granite used for engraving Eṟṟaguḍi and Rājulamandagiri Edicts were not smoothened properly. Hence letters of these Edicts were found in a very badly damaged condition.

Another important record of this period, which was the only one to be engraved on basalt is Amarāvatī fragmentary pillar insctiption written in Mauryan Brāhmi script. This is the only polished record containing the early Brāhmi script in Āndhra. A majority of the scholars assigned this to Aśōka on the basis of its style and palaeography.

In the words of R. Subrahmanyam,[2] "the script and partly the text, and the polish on stone are the main reasons for associating it with Aśōka". But these reasons are not so convincingly strong enough to ascribe this inscription to Aśōka and the possibility of the inscribing the script by a private person of the same period cannot be ruled out totally.[3]

Besides being used for the Aśōkan Edicts, polished granite stone was also used in the Bhaṭṭiprōlu casket inscriptions. From this it can be inferred that during the early period in Āndhradēśa, granite stone was mostly preferred for engraving due to its longevity. But this practice changed in the later period and mostly locally available materials like limestone of different colours and marble were used during the period of the Sātavāhanas and Ikṣvākus. The only exception is Puḷumāvi's Jungliguṇḍu (Adoni Taluk) inscription[4] which was engraved on reddish granite stone.

b. Pot-sherds :

A large number of pot-sherds bearing inscriptions are found at Sālihuṇḍam, Amarāvatī, Vaḍḍamānu and Naṇḍūru. They are mostly votive in character and are donated to the Buddhist monks. Generally the letters are engraved first on lumps of clay which were later baked and burnt.

c. Conch-shells :

At Sālihuṇḍam and Nāgārjunakoṇḍa, four inscribed conch-shells, two at each place have come to light. Though both the records are votive in character, two belong to the Buddhist site of Sālihuṇḍam and the other two to *Aṣṭabhujasvāmī* temple of Nāgārjunakoṇḍa.

d. Crystal :

The only record inscribed on prism of crystal bead is found at Bhaṭṭiprōlu.

e. Terracotta :

Two terracotta seals are found at Peddabankur.

f. Ivory :

Only one ivory seal is brought to light from Dhūlikaṭṭa.

2. Types of Records :

The early inscriptions of Āndhradēśa can be classified into two groups viz., royal or official records and private or individual records. The records are classified as the royal records issued by the kings or by their relatives or the ministers, and private records issued mainly by the common people.

On the basis of the content of the records, they can be divided into five different types viz., religious, administrative, votive or dedicative, donative and commemorative. An analysis of the meaning and content of these different types of records along with available citations is presented in the following paragraphs :

A. Religious :

It refers to those records which are primarily aimed at the propagation of religion. The only religious records coming under this head and belonging to the early period of Āndhradēśa are the Rock Edicts of Aśōka. The religious nature of his records is clearly found in his IV Rock Edict, which contains the following message :

"..... as a result of the practice of *Dharma* on the part of king Priyadarsin, Beloved of the Gods, (every) proclamation by the beating of the drums has become the proclamation of *Dharma*"[5].

B. Administrative :

Some of the records contain administrative directions of the king specifying the functions and duties of the officers. The Edicts of Aśōka at Erṛaguḍi and Rājulamaṇḍagiri convey the Emperor's administrative orders, though they come under the religious classification. The following citations reveal the nature of the administrative records.

i. "The following was ordered by me ..... everywhere in my dominions, the Officers (called) *Rajuka* and *Prādeśika* shall get out every five years on a circuit for inspection throughout their charges as much for their duties as for this (special) purpose of preaching".[6]

ii. "And formerly, in the ages gone by, there were no (Officers) called *Dharma Mahāmātras*. So indeed I created the (post of) *Dharma Mahāmātras* thirteen yeras after my coronation. These (Officers) are occupied with all the religious sects for the establishment of *Dharma* and for the promotion of *Dharma* as well as for the welfare and happiness of those who are devoted to *Dharma*[7]".

iii. "Formerly, in the ages gone by, there was no transaction of State-business and no reporting at all hours. So I have made the following (arrangement). The reporters should report to me the affairs of the people at any time and place whether I am engaged in eating (or) in the harem (or) in the bed-chamber (or) on a promenade (or) in the carriage (or) in the march".[8]

C. Votive or Dedicative

An inscription which was engraved for the purpose of recording a particular act of presentation either to a Buddhist monk or a Sangha or to a Buddhist stupa is termed as votive or dedicative record. This type of inscriptions are found at Sālihuṇḍam[9], Amarāvatī[10] and Vaḍḍamānu[11] on pot-sherds and on conch-shells at Sālihuṇḍam[12] and Nāgārjunakoṇḍa[13].

The Nāgārjunakoṇḍa stone inscription[14] of Ābhīra Vasusena records the consecration of a wooden image of *Aṣṭabhujasvāmi* on Seḍagiri by *Mahāgrāmika Mahātalavara Mahādaṇḍanāyaka* Sivaseba of Kauśika-*gōtra*.

D. Donative :

An inscription which contains information about donation by one person/body to another person/body with a specific purpose may be classifed as a donative record. A majority of the records of the early Āndhradēśa belong to this group. On the basis of the kind of object donated, these records can be classified into the following sub types :

a) Inscriptions Recording the Donation of *Stūpas, Chaityas and Vihāras* or any part of them :

The Bhaṭṭiprōlu records which are the earliest ones belong to this group. These records mention the donation of caskets by the ascetic committees.[15]

A good number of inscriptions of Amarāvatī also belong to this group. Except a few royal records, a majority of them are issued by the common people. They contain only the name of the donor and mention the donation of a particular part of a stupa.

During the time of the Ikṣvākus, Nāgārjunakoṇḍa became a flourishing centre of Buddhism, receiving a large number of grants from various sources. At Amarāvatī, grants were given mainly by private individuals, whereas at Nāgarjunakoṇḍa they were given mainly by royal families, particularly by the royal ladies. The donations include great *stūpas, chaityas, vihāras, maṇḍapas, kaṁbhas* etc.,

An exception to this practice during the Ikṣvāku period is the donation made by a Buddhist nun Bōdhisiri who did not belong to the royal family. In the 14th regnal year of Vīrapuruṣadatta, she made a donation of great variety to the masters of various Buddhist *Saṅghas* of Āndhradēśa[16]. These donations were made for the eternal welfare and happiness of the assembly of saints and for that of the whole world.

Her grants are listed out below :

1. At Śrīparvata on the small Dhammagirī, a *Chaitya* hall with flooring slabs was provided with all necessaries.
2. ..... a *Chaitya* hall at the Kulaha-*vihāra*
3. a shrine for the Bodhi-tree at the Simhaḷa -*vihāra*-
4. one cell at the great Dhammagiri,
5. A *maṇḍapa* pillar at the Mahā-*vihāra*
6. a hall for religious practice at Dēvagiri,
7. a tank, a gate-room and a maṇḍapa hall at the *Pūrvaśaila,*

8. a stone *maṇḍapa* at the eastern gate of the great *chaitya* at Kaṇṭakasila,
9. three cells at Hiramuṭhuva,
10. Seven cells at Pāpila,
11. a stone maṇḍapa at Pushpagirī.

b) Inscriptions Recording Donations of Lands and Villages :

Donations of this nature are very few in Āndhradēśa during the early period; but they figure during the Ikṣvāku period, the details of which are given below :

i. Gurazala inscription of Rudrapuruṣadatta describes :

"To the Lord of Halaṁpura, a field was given by Noḍukasiri, for the increase of his own health[17]".

ii. *Mahārājakumāra Mahāsēnāpati Hāritīputra* Vīrapuruṣadatta mentions a permanent endowment of the village Puḍokeḍam, for the maintenance of the Puṣpabhadrasvāmi temple[18].

iii. One fragmentary record at Nāgārjunakoṇḍa[19] records the gifts of a permanent endowment consisting of certain villages. Of these only two villages, namely Kākolūra and Nelachevasa are known to have been endowed. The names of other villages are not available.

c) Inscriptions Recording Donations of Tanks and Wells :

Only two records of this kind belonging to the early period of Āndhradēśa have come to light. They are as follows :

i) Jugliguṇḍu record of Puḷumāvi[20] mentions that the tank was dug by a householder from a village Vēpuraka of Sātavāhanihāra.

ii) A well and two tanks mentioned in Nāgarjunakoṇḍa inscription of Ābhīra Vasusēna[21] were excavated on the Seḍagiri.

d) Inscriptions Recording Monetary Donations :

There are three records, all of which belong to the Ikṣvāku period, mentioning the monetary donations.

i. *Mahādēvī* Rudradharabhaṭṭārikā, queeen of Vīrapuruṣadatta issued a record at Nāgārjunakoṇḍa[22] describes the donation of 170 *dinārimaṣakas* to the *Mahāchaitya* by *Mahātalavarī* Chāṁtisirinikā.

ii. Ehuvula Chāṁtamūla's Nāgārjunakoṇḍa inscription[23] contains the following extract :

"Ravatavasa, the daughter of a banker and other having common desire, made the *dēvakula* (God) and *sthala* (land) of the *Noḍagīśvarasvāmī and created a permanent endowment to* yield some interest every month, obviously to conduct worship in the temple for increasing the king's life and for his victory. The amount thus endowed was divided and was invested with four different guilds".

iii. The third is a fragementary record[24] which is found at the same site. It registers a permanent endowment of 150 *dināri-māṣakas* obviously with a guild headed by the chief of the guild.

e) Inscriptions Recording Donation of Temples :

Towards the end of Ikshvāku rule Brahmanism was gaining ground and the practice of constructing the temples to Gods came into existence. This type of inscriptions are given below :

i) Ehuvula Chāṁtamūla's Nāgarjunakoṇḍa record[25] reveals that *Mahārājakumāra Mahāsēnāpati Hāritīputra* Vīrapuruṣadatta constructed the shrine for Lord *Puṣpabhadrasvāmī* and erected the *dhavajastaṁbha.*

ii) Another record of the same king at Nāgārjunakoṇḍa[26] describes :

"The *Talavara* Elisiri, created the temple, an abode of *Sarvadēva* by the grace of God *Kārtikēya.*"

ANALYSIS OF THE CONTENTS

In this section an analysis of the contents of the records belonging to different periods of early Āndhradēśa, is presented. The analysis mainly focuses on the information contained in the records such as the administrative structure and its functions, names of neighbouring kings and kingdoms, architectural terms used in religious matters, geographical data and family relations.

Aśōkan Edicts :

A total number of 19 Aśōkan Edicts belonging to early Āndhradēśa were found at Eṛṛaguḍi, Rājulamandagiri and Amarāvatī. These consist fourteen Rock Edicts, four Minor Rock Edicts and one pillar Edict.

We find much difference in the language between Minor Rock Edicts and Rock Edicts[27]. The Minor Rock Edicts were mostly written in Māgadhi dialect of the Prākrit language. However, in Māgadhi dialect the consonant ***ra*** of Sanskrit changes into ***la***. But in the Minor Rock Edicts the Sanskrit consonant ***ra*** is written as ***ra***. In this respect the language of these Minor Rock Edicts resembles that of Girnar, Shabajgarhi, and Manshera texts of the Rock Edicts. Yet the other Characteristics of the Minor Rock Edicts resemble the Māgadhi dialect, such as ***na*** for both ***ṇa*** and ***ña*** and ***sa*** for both ***śa*** and ***ṣa***.

In the fourteenth Rock Edicts of Aśōka[28] the letter ***ra*** is used instead of ***la***. There are more similarities between the language of these Rock Edicts and Dhuaḷi, Jaugaḍa and Kalsi texts. Amarāvatī fragmentary Pillar Edict of Aśōka is also written in Prakrit language.

The Aśōkan edicts are silent about the matters of his family members are relatives. Most of the Edicts contain his orders to his officers for the propagation of *Dharma.*

The Aśōkan Edicts in Āndhradēśa reveal very little information regarding the administrative structure and officers of the kingdom. But the details regarding the officers appointed for the propagation of *Dharma* are elaborately described. Further there is also the mention of the names of contemporary kings and kingdoms.

According to these Edicts there are five types of officers whose main duty was propagation of *Dharma,* viz., *Rajuka*[29], *Raṭhika*[30] *(Rāshṭrika), Prādēsika*[31], *Mahāmātra*[32] and *Bhūmaka*[33].

By the order of Emperor Aśōka, *Rajuka* was supposed to train the *Rāṣṭrikas* who in turn propagate *Dharma* in the villages. *Rajukas* and *Prādēsikas* were to travel throughout the kingdom, propagating *Dharma* once in every five years. *Mahāmātras* and *Bhūmakas* besides their propagation duty also attended to the duties at the royal harem. In his 13th regnal year Aśōka appointed *Dharma Mahāmātras*[34] whose only duty was propagation of *Dharma* among his subjects.

Aśōkan Edicts mention the administrative division called *Janapada* and termed its inhabitants as *jānapadas*[35].

The neighbouring kingdoms mentioned in the Edicts of Aśōka are Yavana, Chōḍa, Pāṇḍya, Satiyaputra and Tāmraparṇi[36]. The Edicts also reveal that the emperor's kingdom has comprised countries like Yavana, Kāṁbhōja, Nabhaka, Nabhapankti, Bhōja, Piṭinika, Āndhra and Pulinda[37]. The names of the kings which are mentioned in the Edicts are Anṭiyoka, Tulumaya, Antikeni, Maka, Alika Sudale and Visvavasi[38] (?).

Records of the Pre-Sātavāhana Period :

Under the pre-Sātavāhana period are categorized 55 inscriptions. Of them, the majority come from Amarāvatī, Bhaṭṭiprōlu and Kēsānapalli and the remaining records from Vaḍḍamānu and Dhūlikaṭṭa. Except Bhaṭṭiprōlu the records from the remaining centres are labels in character.

Three granite caskets containing nine inscriptions written on lid and base stones of the caskets, have come to light at the Bhaṭṭiprōlu stupa. In addition to these, one inscribed hexagonal crystal bead is found in one of these caskets.

At Kēsānapalli 15 votive labels have been noticed on the stone slabs set up near the circumambulatory path of the stupa.

The Bhaṭṭiprōlu inscriptions mention only the names of donors of the caskets. The donations are mostly in the form of golden flowers and relics of Buddha or his disciples. Apart from them, one casket contained an inscribed crystal bead and a rolled silver sheet.

Though the records of Amarāvatī are label in character, they contain valuable information regarding the beginning of the sculptural art and paleography. Among the inscribed sculptures Amarāvatī Stele is the earliest piece of sculpture, which bears four label-inscriptions datable to 2nd century B.C. [39] Three important scenes are depicted on three faces of the stele which relate to Vaisāli, Srāvastī and Dhānyakaṭaka and the fourth faces is totally damaged. Thus this stele ultimately exhibits a connected biography of the Buddha from the birth to enlightenment and *Mahāparinirvāna.*[40] A label found on the third face of the stele mentions Jētavana at Sravastī which was purchased by the Śrēshṭin Anāthapiṇḍika in order to dedicate it for Buddha's use.[41]

Bhaṭṭiprōlu and Vaḍḍamānu records of 2nd B.C. mention the names of the kings Kubēraka and Somaka respectively. King Kubēraka was the chief of *Siṁhagōṣṭinigama*[42] and probably he was the ruler of a small principality in and around Bhaṭṭiprōlu, whereas king Sōmaka ruled Vaḍḍamānu of the Palnāḍu region[43]. But at the same time Amarāvatī label mentions *Dhaṁmnakaḍa-nigama*[44] and *Dhaṁmnakaḍa Vandanāma-gōṣṭi*[45]. But these labels are silent about the mentioning of a ruler. I.K. Sarma rightly observes as "All the additions, alterations and replacements were governed by the guild (*nigamas* or *gōṣṭis*) that administered this great religious establishment. This set up was fully active inspite of the absence of imperial patronage and served the needs of the creed for a century and a half after the Mauryan rule[46].

In one of the casket inscriptions of Bhaṭṭiprōlu we found names of three other associations viz., *Arahadinanām-gōṣṭhī*[47], *Sramaṇu-gōṣṭhī*[48] *and Ṣāgatinigama*[49]. It indicates that there could be many associations for Arahats (Elders of the Buddhist sangha), Sramanus (Students or ascetics of Buddhist sangha) and Sahāgatis (a proper name).

Administrative terms found in the inscriptions of Amarāvatī are Sēnagōpa (General), Mudakutala[50], Rājalekhika (Royal scribe) Bala[51]. They also mentioned family (Community) names viz., Pakōṭaka[52], Paḍipudiniya[53] and Thabaka[54] (Kula).

The personal names mentioned in the records of Amarāvatī are Likhita[55], Chulanada[56], Dhanamala[57], Samana[58], Utika[59] and Rēvata[60] among the males, and among the females Apaku[61], Gopi[62], Kuṁba[63], Chalamaka[64], Somadata[65], Uta[66], Ukati[67] and Reti[68].

The ascetic names contained in the records of Bhaṭṭiprōlu are Kura, Sivaka, Bavana, Utara (Uttara), Pighaha[69] (Vigraha); Hiraṇavaghava (Hiraṇyavaghrapad), Vugālaka (Udgāraka), Kanaha (Kṛiṣṇa), Visaka (Visvaka), Thosisi (Sthaula Sirṣi), Śamaṇa (Śramaṇa), Oḍala, Apaka, Samuda (Samudra), Anugha (Anugraha), Kura, Satugha (Satrughṅa), Potaka, Pota, Alinda, Varuna, Pigalaka (Pingalaka), Koṣaka (Kausika), Suta, Papu, Kuberaka, Suta, Galeka, Śamaṇadāsa (Śramaṇadāsa). Bharada (Bharata), Odala, Thoratisa (Stualatishya), Tisa (Tiṣya), Gilana (Glana), Jambha, Būba, janaka, Gosalaka, Kura, Upoṣadata (Uposadatta), Utara (Uttara), Karaha[70]; Kuba, Buba[71]; Śamaṇa (Śramaṇa), Chaghana, Utara[72] Vachha (Vatsa), Reta (Raivata), Achina, Ṣabhika (Sabhika), Akhagha (Akshaghña), Kela, Kesa, Maha (Magha), Seta (Sveta), Chadika (Chhamdirka), Śamaṇa (Śramaṇa), Śamanadāṣa (Śramaṇadāsa), Samaka (Syāmaka), Kamuta, Chitaka (Chitraka).[73]

Some names like Oḍala, Tiṣya, Buba are mentioned twice in the records while some others like Kura, Śaramaṇa and Uttara are mentioned thrice. It may be due to more than one donation made by these individuals. There is also the possibility of these names referring to different individuals.

In the Kēsānapalli label records, the names like Bamdhuta[74], Kaṅgi[75], Varaka[76], Peravānka[77], Parāla[78] and Truka[79] are mentioned among males where as the names like Turukala[80], Apaku[81], Apatha[82], Keka[83] (daughter of Kamgi) Nāgi[84] and Torāla[85] figure among women.

Architectural terms mentioned in the records are *Chetiya*[86], *Āyaga (Āyaka*-slab)[87], *Paṭa*[88], *Domura*[89], *Thaba*[90] (pillar) and *Sūchī*[91] (rail-bar). For the first time the term *Āyaga (Āyaka)* appeared in the Dhūlikaṭṭa Nāga slab inscription. Generally the term *Paṭa* is used as slab, but some of the labels of Kesānapalli mention *Damura* instead of *Paṭa*. This term is also mentioned as *Demura* we do not get this term in any other inscriptions of Āndhradēśa.

For the first time the Kēsānapalli inscription[92] mentions Theravāda school of Buddhism and the name of the Buddhist teacher Ayapudeva and his disciple Aya Badhaka.

It is necessary to give here a note on Buddhist schools in Āndhra.

According to E.J. Thomas[93], during the early period the Buddhist schools which were 18 in number increased to 32 in the later periods. T.N. Ramachandran[94] classified them under four broad heads :

1. *Theravāda and Mahāsanghika*
2. *Sarvaśtivāda and Mahiśāsaka*
3. *Bahuśrutīya, Chaityaka and Śaila*
4. *Sammitīya*

Some of the above sects were founded by local Buddhist teachers. Terms like *Acharyakula*[95], *Devakula*[96] found in the inscriptions of Āndhradēśa support this statement.

Theravāda and *Mahāsānghika* were the two major schools of Buddhism. They had their establishments in the Āndhradēśa. B.S.L.Hanumantha Rao, opines that the most important of the Āndhra *Thēravādin* schools are *Thēravādin, Mahiśāsaka* and *Mahāvihāravāsin*[97].

In Āndhra the *Mahāsānghika* school is again divided into sub-sects like *Chaityakas*[98], *Pūrvaśailas*[99], *Aparaśailas*[100], *Rājagirikas*[101], *Uttaragirikas* and *Siddārthakas*[102].

The Buddhist literature mentioned Āndhra Buddhists as *Andhkas*[103], which name was also used for the *Mahāsānghikas*. This school of doctorines gradually evolved into Mahāyānam. Nāgārjunakoṇḍa and Amarāvatī were the great centres of Mahāyānism, which slowly developed into Vajrayānam in later times. Sālihuṇḍam and Amarāvatī were the famous Vajrayāna centres in Āndhradēśa.

Records of the Sātavāhana Period:

More than a hundred records of the Sātavāhana period have come to light at Amarāvatī, Vaḍḍmānu, Dharaṇikōṭa, Jungliguṇḍu, China-ganjam, Nāgārjunakoṇḍa, Ghaṇṭasāla and Guṇṭupalli.

Besides those at Sālihuṇḍam a few inscribed pot-shreds are also available at Amarāvatī and Vaḍḍamānu.

The inscriptions of this period are written in the Prākrit language. The only record which is considered by some scholars to have been written in Telugu language is Nāgabu[104].

Most of the records of this period are label in character and were issued by private persons. But eight records have mentioned the royal names of different regions, the details of which are given hereunder.

Name of the king	Name of the record
1. Vāsiṣṭhīputra Puḷumāvi[105]	Amarāvatī
2. Gautamīputra Yajña Sātakarṇi[106]	China-ganjaṁ
3. Vāsiṣṭhīputra Chaṁḍa Sāti[107]	Koḍavali
4. Gautamīputra Vijaya Sātakarni[108]	Nāgārjunakoṇḍa
5. Sātavāhana Sri Puḷumāvi[109]	Jungliguṇḍu
6. Kaḷingādhipati Mahāmēghavāhana Sirisada[110]	Guṇṭupalli
7. Aśōkasiri[111]	Sālihuṇḍam
8. Aira Mānasada[112]	Velpur

These records are in label form contain very little information about administrative matters and cultural conditions of these times. The names of the adiminstrative officers mentioned in the inscriptions are as follows:

1. *Mahāsēnāpati* Skandanāga[113]
2. *Gumika* (Captain) Kumāradatta[114]
3. *Navakāmaka* (Overseer of works) Dhamarakṣita[115]
4. *Mahānavakāmaka* (Chief overseer of works)[116]
5. *Mahānāvika* (Master mariner) Sivaka[117]
6. *Mahātalavara Vājasamika* Sivaseba[118]
7. *Mahātāraka*[119]
8. *Drisi-dhārika* (Female torch-bearer)[120]

Mention is also made of some Buddhistic architectural terms in records. These are : *Paṭa* (slab)[121], *Thabha* (pillar)[122], *Maṇḍapa* (pillered-hall)[123], *Sūchi* (railbar)[124], *Chētiya* (Chaitya)[125], *Vētikā* (rail)[126], *Unisa* (*Uṣnīsa* coping stone)[127], *Sothika-paṭa* (*Svastika*slab)[128], *Ayaka-thabha* (Āyaka-pillar)[129], *Dharmachakra*[130], *Siṁhathāna* (lion-pedestal)[131], *Mahāchētiya* (great Chaitya)[132], *Patata* or *Bataka* (slab-pillar)[133], *Budha-pamātu-pata* (slab bearing the Buddha image)[134], and *Mahāvihāra* (great Monastery)[135].

The donation of an Āyaka pillar has been mentioned only once in the record of Ghaṇṭasāla. It is quite inexplicable why this type of donationis not mentioned in the Amarāvatī rocords, though there are several Āyaka pillars at Amarāvatī. Another peculiar donation in these records is that of the sculptural piece, which is unique in nature. The *Chhāya-kaṁbhas* (memorial pillars) however were the most popular kind of donations during the Ikṣvāku period.

The records of this period contain the names of the Buddhist Schools-*Chachuli Sangha*[136], *Pūruvasila*[137], *Chaitikiya*[138] sect of *Pūrvaśailas,* a sub-division of *Mahāsānghikas* and teachers *Thēra* Bayata Budhi[139] and Budharakṣita[140].

They have also mentioned the names of preachers of Law (Bidhi[141] and Darapa[142]), the family name (Gadhika[143]) and also the names of slaves (Arjuna and Sangha)[144].

Some peculiar female names lika Uttara[145],Uttaradatta[146] and a male name Utaradāsa[147] are noticed in the records, but the name Uttara is also found in Bhatṛṭiprōlu and Vaḍḍamānu records[148].

The geographical names mentioned in the records of this period are Dhaṁñakaḍa[149](Dhānyakaṭaka), Vedhagiri[150], Vepuraka[151], Sātavāhanihāra[152], Koḍimuṭi[153], (Koṇḍamudi of Guntur District), Mugovaku[154], Dhanagiri[155], Bakagiri[156], Siṁhagiri[157], Rājagiri[158], (Rājagṛiha of Bihar), Kaḷinga[159], Vaḍamana[160], (Vaḍḍamānu of Guntur District), Atapura[161],Tunughura[162] and Mahānāgapavata[163].

Records of the Ikṣvaku Period:

All the 81 records of Ikṣvāku period belonging to the 3rd century A.D. have been discovered at different places, Viz., Nāgārjunakoṇḍa, Ghaṇṭasāla, Jaggayyapēṭa Renṭāla, Kēsānapalli, Uppuguṇḍūru, Gurazāla and Gangaperūru. Of them, 78 records are assigned to the Ikṣavāku family and 3 records of Ābhīra Vasusēna.

About 76 records of this period were written in the Prakrit language. Out of the remaining five, four are in sanskrit and one is an admixture of Sanskrit and prakrit. Sanskrit language was used in the inscriptions for the first time by Ehuvula Chāṁtamūla towards the end of 3rd century A.D.

The name of the Ikṣvāku are known from 49 records. But only 27 of them were mentioned in the respective regnal years. Excepting one, all the other records mentioned regnal years, seasons and the number of *Pakṣas* and *divasas*. But one of the records of Ehuvula Chāṁtamūla used the later type of regnal year (*Varsha* 8th), name of the month, (the *Pakṣa* 2) and date (divasa 5th)[164].

The remaining 30 records are mostly fragmentary and do not contain the details of kings and their regnal years. But one record at Nāgārjunakoṇḍa bears the name of Ābhīra Vasusēna and issued in his 30th regnal year[165].

Another notable feature in this context is that two records[166] of Chāṁtamūla are from Palanāḍu region, (Reṇṭāla and Kēsānapalli) but not from Nāgārjunakoṇḍa the seat of the ruling family. Both were issued by private persons.

The records reveal that during the Ikṣavāku period the kings used to have the titles of *Rājan* and *Mahārāja*[167]. Chāṁtamūla and Ehuvula Chāṁtamūla are given the titles of Svamin[168] also. Like their predecessors, these kings and princes also used metronymics like *Vāsishṭhīputra*[169], *Māḍharīputra*[170] and *Hāritīputra*[171].

The two records of Chāṁtamūla, which were issued by private persons, do not contain any positive information to believe that he had perfomed sacrifices like *Agnihōtra, Agniṣṭōma, Vājapēya* and *Aśvamēdha* and the *dānas* like *Hiraṇyakōṭidāna, Go-Śatasahasra-dāna* and *Hala Śatasahasra-dāna*[172]. But the inscriptions of his successors mention that he was a great follower of Vaidika *Dharma as* he performed all these types of sacrifices and *dānas*. During the time of the Āndhra Sātavāhanas, Buddhism was the most dominant religion in Āndhradēśa and Amarāvatī and Nāgārjunakoṇḍa became important centers of Buddhism. But later-on, during the time of Chāṁtamūla, the lost glory of *Vaidika dharma* was revived.

The Ikṣvāku records contain the information about members of royal and subordinate families and thier position in the administration of the kingdom. It is as follows:

1. *Mahāsēnāpati, Mahātalavara* Skandasiri of the Pūkiya family was the husband of Chaṁtisirī, the sister of king Chāṁtamūla[173].
2. *Mahāsēnāpati, Mahātalavara mahādaṇḍanāyaka* Skanda Viśakha of the Dhanaka family was the husband of Aṭavi Chāṁtasirī, the daughter of Chāṁtamūla and sister of Vīrapuruṣadatta[174].
3. *Mahāsēnāpati Mahatalavara* Skanda-Sitākaraṇa of the Hiraññaka clan was the husband of Chula Chaṁtasirinikā of Kulahaka fimily[175].
4. *Mahāsenāpati Talavara Āryaka* Āryabhūti[176], who might have been related to the royal family.
5. *Mahāsēnāpati* Chaṁtapūla of Kulahaka family[177].
6. *Sēnāpati* Rataputa was residing at Mangaḷāraṇya[178].
7. *Sēnāpati-kumāra* Karadaru[179], was probably a prince appointed at Mangaḷāraṇya.
8. *Mahātalavara* Skandagōpa of the Puṣyaskandīya fimily was the grand father through his son Skandapula, of Kṛipānasiri, the queen of Mahārāja Ehuvula Chāṁtamūla[180].
9. Talavara Uttara's daughter's daughter was Kṛipāṇasirī the queen of Ehuvala Chāṁtamūla[181].
10. *Talavara* Elisiri, Son of Gaṇḍi and grandson of *Sēnāpati* Anikki[182].
11. *Mahāgrāmika, Mahātalavara Mahādaṇḍanāyaka* Śivaseba belongs to Kauśika-*gōtra* and Pēribidēha clan[183].

12. *Amatya* Tiṣya Sarman belongs to Bhāradvāja–*gōtra*[184].
13. *Mahāraṭhi*[185]. (Name lost)
14. *Rathika* Haraka was resident of Mangaḷāraṇya[186].
15. *Raṭhika* Bhakta[187].
16. *Permaḍi* Resident of Mangaḷāraṇya belongs to Marada clan[188].

On the whole six clans are metioned in the inscriptions viz., the Pukiyas, the Hiraṇyakas, the Puṣya Skandiyas, the Dhanakas, the Kulahakas, the Marabas,[189] and the Pēribidēhas. The identification of these clans is difficult. With regard to the *gōtra* names Ābhīra Vasusēna's record[190] mentions, Kauśika-*gōtra* and Bhāradvāja-*gōtra*. Another *gōtra* name Brihatpalāyana-*gōtra* (Bahaphala-gōtra) is found in the record of Varmabhaṭṭa, the grand daughter of king Chāṁtamūla.[191] It is the only record of the Ikṣvāku family which contains the *gōtra* name.

From the records, it is also known that the Ikṣvāku family maintained matrimonial alliances with other ruling families like Ābhīras of Nasik[192] and Kṣātrapas of Ujjain[193].

Regarding the administration, the records contain the names of the posts such as *Mahāsēnāpati* (Commander-in-chief), *Mahātalavara* (Chieftain), *Mahādaṇḍanāyaka* (chief of the police), *Sēnāpati* (Army commander), *Mahāgrāmika* (Head of the Villages), *Mahāraṭhi* (Chief of the provincial Governors), *Raṭhika* (Provincial Giovernor) and *Amātya* (Minister). Members of the royal family like princes used to hold some of these posts. Sometimes two higher posts were held at a time by one person, *Mahāsēnāpati Mahātalavara* Skandasiri[194]. In one instance all the three posts of *Mahāsēnāpati Mahātalavara* and *Mahādaṇḍanāyaka* were held by Skanda Viśākha[195]. It is interesting to note that the wife of *Mahātalavara*[196] Skandasiri is called as *Mahāsēnāpatini*[197]. (Chula Chaṁtisirī). There was a female officer, namely Bhagavatā, who was incharge of royal harem *(Antēpura-mahāttārikā)*[198].

The Ikṣvaku records also refer to the activities like the construction of Buddhist stūpas, making additions to them in the form of pillars, sculptured slabs etc. and the building of *maṇḍapas* halls. Mostly the records mention the Āyaka-*Kaṁbhas* (Āyaka-pillars), which were built in groups of five and erected on the four platforms of a stūpa, each facing a cardinal point. The raising of these Ayaka-pillars is the significant feature of the stūpas of Āndhradēśa. The *Chhāya-Kaṁbhas* or *Chhāya–staṁbhas* installed in memory of royal persons and soldiers are noticed for the first time in these records.

The records also contain Buddhistic architectural terms like *Mahāchaitya*[199].*Chaitya-griha*[200]. (Chaitya-hall), *Mahā-vihāra*[201]. (great monastery), *Vihāra*[202] (monastery), *Vihāra-maṇḍala*[203] (group of monasteries), *Vihāra-bāha*[204] (A wing of the monastery), *Vihāra-mukya*[205] (Chief monastery), *Vardhamāna*[206] (difficult to explain), *Maṁḍava*[207] (hall), *Chatusāla*[208] (quarter angular hall), *Pradāna-sāla*[209](meditation hall), *Bhāṇḍara-sāla*[210] (Store-room), *Alanda*[211] (a verandah), *Ovāraka*[212] (cell), *Prāsāda*[213] (Shrine), *Gandhakuṭi*[214] (Shrine), *Ālaya*[215] (temple), *Vētika*[216] (railing), *Tōrana*[217] (arch), *Āyaka-khaṁba*[218] (ayaka-piller), *Chhāyā-kaṁbha*[219] (memorial pillar), *Maṁḍva-khaṁba*[220] (Mandava-pillar), *Buddhini-kaṁba*[221] (a pillar in great Chaitya) *Kanirya*[222] (one type of pillar), Silamayi-Pratima & *Padima*[223], (stone image), *Pada-Saṁghaṭa*[224] or *pāduka patta*[225], *sapadukāni*[226] (foot printslabs), *Paṭa*[227] (slab), *Paṭa-Samapara*[228] (flouring stone-slabs) and *Ushnīsha*[229] (Coping stone). Though Buddhism was patronized by royal ladies and other women, the king and others followed the Vedic religion. Serveal instances of increasing popularity of Vedic religion can be cited. King Chāṁtamūla's performance of Vedic sacrifices and adoption of Vedic names such as Vīrapuruṣadatta, Rudrapuruṣadatta, Skandasiri, Skandaviśākha, Skandasitakaraṇa, Skandagōpa, Sivasēba, are some of them.

Another testimony to the increasing hold of Vedic religion is the construction of temples like Noḍagiśvarasvāmī temple by two women[230], Sarvadēva temple by a Talavara[231], and Puṣpabhadrasvāmī temple

by Hāritīputra Vīrapuruṣadatta[232]. Further, there are some instance in which land and images were also offered to the temple of Vēdic gods like Halaṁpurasvāmi[233] and Aṣṭabhujasvāmī[234].

The architectural terms relating to the temples include *Dēvakula*[235] or Prāsāsda[236] (temple). Dhavaja-staṁbha[237] (flagstaff), Adhivāsa[238] (an abode of), Prākāra[239] (enclosure wall), Taḍāga[240] (tank), and Vāpi[241].(Well).

The inscriptions of the period also throw light on the Buddhist schools. They refer to the *Bahuśrutiyas*[242], *Aparamahāvinśailiyas*[243], *Pūrvamahāvinaśailiyas*[244], *Mahiśāsakas*[245], and the *Atayaṁ-tarājas*[246], the *Vibhajyavādins*[247] and the *Thēravādins*[248].

One of the Buddhist teachers Bhadanta Ānanda is also referred to in a record[249]. He knew by heart the *Digha* and the *Majhimanikāyas*. An inscriptions records the *Navaṁga* (Nine fold path) of the Buddha i.e., *Suttam, Geyyam, Veyyākaraṇam, Gāthā, Udānam, Itivuttam, Jātakam, Abbhūta-dhammanm and Vedakam*[250].

These inscriptions contain the most valuable information about the geographical names. They reveal the country names like Tāmbraparṇī (Śri Lanka), Kashmira, Gāndhāra, Chīna, Kirāṭa, Tōsali (Orissa), Aparānata (N.Konkan), Vaṅga (Bengal), Vanavāsi (Bhanavasi of Karnataka), Yavana (Greek), Damila (Tamil) and Palūra (Dantapura?)[251]. The earliest reference to a *rāshṭra* (State) is made in one of the inscriptions i.e., karma-*rāshṭra*[252]. Medieval Telugu records mention Karma-rāshṭra (Kaṁma-nāḍu) which comprises parts of Guntur district. The name of Vijayapurī the capital city of the Ikṣvākus is found in a few inscriptions[253]. There are references to Ujjain[254]. (The Kṣaharāta capital) and Dhānyakaṭaka[255], the capital of Sātavāhanas in the records.

Inscriptions also describe several villsage-names. They include Parṇagrāma[256], Tuvara[257], Niḍigalu[258], Gōvagrāma[259], Dēvagirī[260], Kaṇṭakasaila[261], Hirumuthiva[262], Pāpila[263], Pushpagiri[264], Velagiri[265], Mahākaṁḍ-ūrūra[266], Naḍatūra[267], Puḍokeḍa[268], Koḍara[269], Pavayata[270], Mahakoduva[271], Kakoluru[272], Nelachavasa[273], Syandakaparvata[274], Hālampura or Kalampura[275], Mangaḷaraṇya[276], Sañjayapura[277], Seḍagiri[278], Avanti[279] and Muḍēra[280]. Of the above, probably Velagiri is the place near modern Jaggayyapeta of Krishna district, where the ruins of a Buddhist stupa are found. Some of the above places may be identified: Kaṇṭakaśaila with Ghaṇṭasāla (Krishna district), Mahākandūrūra with Pedakoṇdūru (Guntur District) or Kandukūra (Praksaham District), Koḍara with Kōḍūru or Gūḍūra (Krishna District), Kakolūra with Kaikalūru (Krishna district), Halaṁpura with Alampur (Mahabnoobnagar district), Mangaḷāraṇya with Mangaḷagirī (Guntur district). The other places are difficult to idntify. Reference is also made to Sriparavata[281], one of the several hills of Nagarjunakoṇḍa valley, in some records.

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200. *Ibid.*, p. 22.
201. *Ibid.*, p. 19.
202. *EA*, I, pp. 146ff.
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228. *Ibid.*, p. 22.
229. *Ibid.*, p. 25.
230. *Ibid.*, XXXV, p. 6.
231. *Ibid.*, XXXIII, p. 149.
232. *Ibid.*, XXXIV, pp. 19 ff.
233. *Ibid.*, XXVI, p. 125.
234. *Ibid.*, XXXIV, pp. 202 ff; P.R. Srinivasan and S. Sankaranarayanan, *Inscriptions of the Ikṣvāku period, Hyderabad, 1979*, p. 6; They mention this *Aṣtabhujasvāmin* as *Purāṇa Puruṣa* Nārāyaṇa. Whereas Bhagavan Singh Suryavamsi (*The Ābhīras and thier History and Culture*, p. 101) identified *Aṣṭabhujasvāmī* as Śiva, because *Aṣtabhuja* is the name of Durga. The latter's argument is untenable. But *Aṣṭabhujasvāmīn* may be identified as lord Viṣṇu as the inscription begins with an invocation to lord Nārāyaṇa and a conch-shell at Nāgārjunakoṇḍa bears the name of *Aṣṭabhujasvāmīn* along with the Vaiṣṇavite symbol of *Chakra*.
235. *EI*, XXXV, p. 6; XXXIV, pp. 19ff.
236. *Ibid.*, XXXIII, p. 149.

237. *Ibid.*, XXXIV, pp. 19ff.
238. *Ibid.*, XXXIII, pp. 149.
239. *Ibid.*, XXXIV, pp. 102ff.
240. *Ibid.*
241. *Ibid.*
242. *EA,* I, pp. 146 ff; *EI,* XXI, p. 62.
243. *EI,* XXI, p. 66; XX, p. 21.
244. *Ibid.*, XX, p. 22.
245. *Ibid.*, p. 29.
246. *Ibid.*, XXXIV, p. 211.
247. *Ibid.*, XXXIII, p. 250.
248. *Ibid.*
249. *Ibid.*, XX, p. 17.
250. *Ibid.*, XXXIII, p. 250.
251. *Ibid.*, XX, p. 22.
252. *ASSI,* I, p. 110.
253. *EI,* XXXIV, Ins. No. IV, p. 211; XXXV, Ins. Nos. 3, 4, 6 & 17.
254. *Ibid.*, XX, p. 19.
255. *Ibid.*
256. *Ibid.*, XXXIII, p. 250.
257. *Ibid.*, XXXVII, pp. 31 ff.
258. *EA,* XX, pp. 146 ff.
259. *EI,* XX, p. 22.
260. *Ibid.*
261. *Ibid.*
262. *Ibid.*
263. *Ibid.*
264. *Ibid.*
265. *ASSI,* I, Ins. No. 1 and 2.
266. *Ibid.*
267. *Ibid.*
268. *EI,* XXXIV, pp. 19ff.
269. *Ibid.*, XXXV, p. 13.
270. *Ibid.*, p. 16.
271. *Ibid.*
272. *Ibid.*, XXXIV, p. 210.
273. *Ibid.*
274. *Ibid.*, XXXV, pp. 12-14
275. *Ibid.*, XXVI, p. 125.
276. *Ibid.*, XXXV. Ins. Nos. 9, 10, 11 and 12. pp. 12-14.
277. *Ibid.*, XXXIV, pp. 202ff.
278. *Ibid.*, Bhagavan Singh Suryavamis *Op. cit.*, 1962, read Saṭagiri as Sedagiri and restored into Sanskrit as Siddhagiri. Whereas P.R. Srinivasan and S. Sankaranarayanan, *Op. cit.*, p. 37 read the term as Svētagiri (Seḍagiri).
279. *EI,* XXXIV, pp. 202ff.
280. *Ibid.*
281. *Ibid.*, p. 211.

Chapter III

EPIGRAPHICAL FORMULAE OF THE RECORDS

The earliest records on stone discovered in Andhra Pradesh are notable for their simplicity but are varied in their style. No systematic or scientific formulae could be noticed from these inscriptions of the Āndhra region. However, in course of time, writers and engravers have evolved systematic formulae for writing the inscriptions. This method of writing which was widely used in the later days contained the following formulae.

1. Initiation
2. Invocation
3. Benediction
4. Imprecation and
5. Conclusion.

An examination of the origin and evolution of the epigraphic formulae with suitable examples is made in the following pages.

1. INITIATION :

Initiation is the opening word or words which refer(s) to the introductory part of the inscription, some auspicious words or symbols. The early records of Āndhradēśa, i.e., the edicts of Aśōka Maurya, do not have any opening formulae and proceed directly with the contents. At a later period, the inscriptions of Āndhra start with either symbols like *Svastika* or with the word *Siddhaṁ*. This system of an opening was first adopted by the Sātavāhanas in the caves of Mahārāshṭra. The Nānāghāt inscription of Nāganikā begins with *Siddhaṁ* and later it spread to Āndhra and then to the remaining parts of India[1].

For the first time during the 2nd century A.D. the word *Siddhaṁ* is noticed in the records of Amarāvatī[2] in Andhra of the Satavahana period. Later during the Ikṣvāku period, this practice of the opening formula starting with *Siddhaṁ* is found to be very much prevalent.

2. INVOCATION :

Invocation, i.e. an address to Gods, Buddha, Arhats etc, is the next part of an epigraph after initiation. The Nānāghat records of Nāganikā contains the invocation *Namo Dhaṁmasa - namo Indasa, namo Saṁkaṁsaṇa Vāsudēvānaṁ Chandasūrānaṁ*[3] .....

Though most of the records of the Sātavāhana period are silent in respect of invocation, there are some exceptions :

a) a private grant from Amarāvatī[4] of 2nd century A.D. mentions *Namo Bhagavato,*

b) Gautamīputra Yajña Sātakarṇi's record at China-ganjam[5] (Prakasam District) mentions *Namo Bhagavato,.*

c) The record at Nāgarjunakoṇḍa belonging to Gautamīputra Vijaya Sātakarṇi[6] contains the invocation of *Namo Bhagavato Agapogalasa.*

Later, the Ikṣvāku inscriptions of Vīrapuruṣadatta, Ehuvula Chāṁtamūla, Rudrapuruṣadatta and Ābhīra Vasusēna of 3rd century A.D. contain the following invocation to the Lord Buddha, Puṣpabhadrasvāmin, Halampurasvāmin and Lord Nārāyana.

a) Vīrapuruṣadatta :-

(i) "Adoration to the Lord, the supreme Buddha, honoured by the Lord of the Gods, omniscient compassionate towards all sentient beings, freed from lust, hatred and delusion which have been conquered by him, the bull and musk-elephant among great spiritual leaders, the perfectly enlightened one, who is absorbed by the best of elements (i.e., by *Nirvana*)"[7].

(ii) "Adoration to the Lord Buddha, born of a race (which is) sprung from hundreds of sages and excellent kings of Ikṣvāku lineage, who has shown the road to welfare and happiness to gods and men and all beings; who has conquered and put down the pride and arrogance of Māra's hosts called lust, anger, fear, thirst, delusion, and hatred; who, great of power is possessed of the ten powers, who has set in motion the wheel of the law (pertaining to the eight-fold path, whose graceful and well-formed feet are marked with) the sign of the wheel, whose splendor is that of the newly risen sun, whose sight is lovely as that of the autumnal moon, and who is magnified by the thoughts of all the world"[8]

b) Ehuvula Chāṁtamūla :-

(i) "Adoration to the Lord, the leader of the law of the three worlds"[9].

(ii) "Adoration to the God Mahādēva Puṣpabhadrasvāmin"[10].

c) Rudrapuruṣadatta :-

(i) "To the Bhagavan, Lord of Halampura"[11].

d) Ābhīra Vasusēna :-

(i) "Salutation of Lord Narayana, who is the supreme God among the gods and the primordial Male"[12].

Some more inscriptions of the period have shorter invocations like *Namo Bhagavato Budhasa* (salutation to the Lord Buddha)[13] and *Namo Bhagavato Sama-saṁbudhasa* (Salutation to the Lord Buddha, perfectly enlightened)[14]. Another peculiar invocation noticed in the private record of Nagarjunakonda is as follows :

"Achāriyānam theriyānam vibhjavādānaṁ"[15]

3. BENEDICTION OR LAUDATION :

"Benediction is an utterance of blessings or good wishes for the merits and happiness of the person responsible for a record or for the safety and longevity of his deeds, which indirectly blessed him or for the welfare of the world in general"[16]. Inscriptions of the early period have no regular benedictory formulae as they are mostly Buddhist in character. However some sort of benedictory formulae, which are cited below are found in the edicts of Aśōka.

(i) "This record has been caused to be written for the following purpose viz., that the promotion of *Dharma* should be adhered to and that no decrease of it should be countenanced"[17].

(ii) "This record relating to *Dharma* has been written (on stone) for the (following) purpose, (viz) that (it) may last for a long time and that my descendants may conform to it"[18].

(iii) "And if (a person) attain his object (is attained) in this world as also endless merit is produced (for him) in the next world by that ceremony of *Dharma*"[19].

(iv) "And let all their intense joys be what is pleasure associated with *Dharma*. For this brings happiness in this world as well as in the next"[20].

The only record of the Sātavāhana period, which contains benedictory formula is the Dharmachakra Pillar Inscription of Dharaṇikōṭa which read as "of the householder Skandanāga, for the benefit and happiness of all the beings in the world"[21].

But as the Ikṣvāku period witnessed increasing devotion towards Buddhism and Vēdic faith, benedictions became more and more pronounced in the records of their period. They are as follows :

(i) In the 6th regnal of Vīrapuruṣadatta, Chāṁtisiri, the uterine sister of Chāṁtamūla issued a record in which the benediction is as follows :

She (Chāṁtisirī) was devoted to all the virtues and was having due regard for the past, future and present (members) of both the houses to which she belonged : For the attainment of welfare and happiness in both the worlds and in order to attain herself the bliss of *Nirvāṇa* and for the attainment of welfare and happiness by all the world, she has erected this pillar[22].

(ii) Chāṁtisirī, the uterine sister of Chāṁtamūla, issued a record in the 18th regnal year of Vīrapuruṣadatta, in which the benediction is as follows :

"For the longevity and for the victory of her son-in-law, king Vīrapuruṣadatta and for the attainment of herself of welfare and happiness in both the worlds and of *Nirvāṇa,* having due regard to the past, future and present bliss of the great community of Buiddhist monks consisting of all the holymen who have renounced the world and who have penetrated into various countries, and both the houses to which she herself belongs, has erected a stone shrine surrounded by a cloister and provided with every thing at the foot of the *Mahāchētiya* for the benefit of Masters belonging to the sect of *Aparamahāvinasēliya*"[23].

(iii) In Vīrapuruṣadatta's 20th regnal year, the artisan Siddhārtha, together with his friends and relations, issued a record at the time of erection of Āyaka pillars to the *Mahāchētiya* of Velagirī, in which the benediction is as follows :

"Which were dedicated by all, as his own meritorious gift for the good and the welfare of all living beings."[24]

(iv) In Ehuvula Chāṁtamūla's 11th regnal year, Koḍabalasirī, daughter of Vīrapuruṣadatta, wife of the Mahārāja of Vanavāsa issued a record, which contains the following benediction :

She has erected this pillar and monastery for the benefit of the masters of the Mahiśāsaka sect, on behalf of the community of the four quarters and for the sake of the welfare and happiness of all sentient beings (it has been) carried out by the Master, the great preacher of the law, the Thera Dhaṁmaghōsha"[25].

4. IMPRECATION :

Imprecation means to call down evil upon persons, deeds or objects. The records of the early period have no set of imprecatory formulae. Except warning persons not to violate the grants. The edicts of Aśōka contain a few instances of imprections, which are cited below :

(i) "No living beings should be slaughtered for sacrifice. And also no festive gathering should be held. For the Beloved of the Gods sees manifold evil in festive gatherings"[26]

(ii) "But the practice of *Dhamma* is not possible for a person devoid of good conduct"[27].

(iii) "And what is sinful is pollution"[28].

Inscriptions of the Sātavāhana and lkṣvāku periods do not contain imprecatory words.

5. CONCLUSION :

There is no fixed formula for concluding the early Āndhra records. There are a variety of conclusions and the ending is proportionately relative to the religious or moral importance of the record.

The concluding lines found in Aśōkan Edicts can be classified under the following headings :

A. Benedictory or Laudatory :

(i) "On the roads, trees have been caused to be planted and wells have been dug for the enjoyment of animals and men"[29].

(ii) "This record relating to *Dhamma* has been written (on stone) for the (following) purpose, (Viz.,) that (it) may last for a long time and that my descendants may conform to it"[30].

(iii) "For this brings happiness in this world as well as in the next"[31].

(iv) "And if (a person) attains his object in the world, both the results are obtained (by him, Viz.,) that the (desired) object (is attained) in this world as also endless merit is produced (for him) in the next world by that ceremony of *Dhamma*"[32].

(v) "And the result (of their activities, as expected by me) is the promotion of one's own sect and glorification of Dhamma"[33].

B. Dating :

This record has been caused to be written by king Priyadarsin, Beloved of the Gods, twelve years after his coronation"[34].

C. Proclamatory :

(i) "Thus orders the Beloved of the Gods"[35].

(ii) "This proclamation is being issued by me (when I have been on) tour (for) 256 days"[36].

D. Morality :

(i) "(All his) other (pleasures) are inferior (to this)"[37].

(ii) "However, even if (a person practices) great liberality but does not possess self control, purity of thought, gratitude and firm devotion, (he is) quite worthless"[38].

(iii) "This indeed, is difficult to accomplish without the utmost exertion"[39].

E. Explanatory :

"Thus there may be some (topics which) have been written incompletely either as the (particular) place (of a record) was considered (unsuitable for them) or as a (special) reason for abridgement was believed (to exist), and also, owing to a fault of the scribe"[40].

The concluding formula adopted in the inscription of the Sātavāhana and the Ikṣvāku periods of Āndhradēśa is as following :

a) Dedication and Date :

"The best of beings (i.e. Buddha), (the pillar is the gift made on) the *Vaiśākhi Pūrṇima* day of the fourth fort-night of summer during the sixth regnal year of king Gautamīputra Vijaya Sātakarṇi"[41].

(i) ".....has erected this pillar: In the 6th year of (the reign of) king Siri Vīrapurṣadata, the 6th fortnight of the rainy season, the 10th day"[42].

(ii) "This pious work, the *Mahāchētiya,* was completed and the pillars were erected, in the 6th year of (the reign of) king Siri·Vīrapuriṣadata, the 6th fortnight of the rainy season, the 10th day".[43]

(iii) "This pious gift, a monastery provided with everything has been erected for the benefit of the masters belonging to the Bahusutiya sect by Mahādēvī (Bhaṭṭidēvā) ..... In the 2nd year of (the reign of) Rāja Vāsiṭhīputa Siri-Ehuvula Chātamūla of (the house of) the Ikṣvākus, the 6th fortnight of summer, the 10th day".[44]

(iv) "To the Bhagavan, Lord of Halampura, a field was given (by) Noḍukasiri for the increase of his own life. On the 10th day in the 8th fortnight of summer in the 4th (regnal) year of Mahārāja Rudapurisadatasa".[45]

(v) "The inscription is dated on the eighth day of the first fortnight of the spring season in the 11th regnal year of Mahāraja Rudapurisadata and records the erection of the deceased queen Viṁmabhaṭa".[46]

b) Benediction and Date :

(i) "..... for the attainment by herself of welfare and happiness in both the worlds and of *Nirvāṇa* has erected this stone pillar. In the 6th year of (the reign of) king Siri Virapurisadata, the 6thfortnight of the rainy season, the 10th day".[47]

(ii) "In the eighteenth year of king Siri Vīrapurisadata, in the 6th fortnight of winter, on the 5th day. May it be for the welfare and happiness of all sentient beings".[48]

c) Dedication :

(i) "*Mahārājakumāra Mahāsēnāpati-Hāritīputra* Vīrapuruṣadatta who is stated to have caused the construction of a shrine for Bhagavat Pushpabhadrasvāmin and the erection of a flagstaff apparently in front of the shrine. He is further stated to have made a permanent endowment of the village of Poḍokeḍam"[49].

(ii) "Elisri, son of Gaṇḍi, with the grace of (the God) Kārtikēya (same as Kumāra) built (this) supremely glorious temple, an abode of Sarvadēva (i.e. the God Śiva)"[50].

d) Benediction :

(i) "...of the householder, for the benefit and happiness of all living being in the world"[51].

(ii) "May it be for the welfare and happiness of all sentient beings"[52].

(iii) "...five Āyaka-pillars, which are dedicated by all (the above persons), as his own meritorious gift for the good welfare of all living beings"[53].

(iv) "For the longevity and victory of the Vīrapurushadatta and welfare in both the worlds"[54].

(v) "The (above) has been made by Amātya Tishyasarman of the Bharadvāja-***gōtra*** by virtue of the God's power. Let there be good to the herds of cows"[55].

e) Date :

(i) "In the 6th regnal year of king Siri...Purushadatta the 6th fortnight of the rainy season, the 10th day"[56].

(ii) "In the 2nd regnal year of Rāja Siri Ehuvula Chāṁtamūla, the 6th fortnight of summer, the 10th day"[57].

f) The Name of the Superintendent and Architect :

"This work was caused to be made by the three superintendents of works, the Thera Chamdramukha, the Thera Dharmanandi and the Thēra Nāga; it is the work of the stone mason Vidhika"[58].

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1. R.B. Pandey, *Indian Palaeography,* Varaṇasi, 1957, p. 150.
2. *EI,* XV, p. 260.
3. D.C. Sircar, *Select Inscriptions,* Calcutta, 1965, p. 186.
4. *EI,* XV, p. 260.
5. *Ibid.*, I, pp. 95 and 96.
6. *Ibid.*, XXXVI, pp. 273 and 274.
7. *Ibid.*, XX, p. 16.
8. *Ibid.*, pp. 22 and 23.
9. *Ibid.*, pp. 23 and 24.

10. *Ibid.*, XXXIV, pp. 17-20.
11. *Ibid.*, XXVI, p. 125.
12. *Ibid.*, XXXIV, pp. 197-204.
13. *Ibid.*, XXI, pp. 62 and 63.
14. *Ibid.*, XX, p. 24.
15. *Ibid.*, XXXIII, pp. 247-250.
16. R.B. Pandey, *Op. cit.*, 1957, p. 156.
17. *EI*, XXXII, R.E. IV, pp. 18 and 19.
18. *Ibid.*, R.E. V, pp. 16 and 17.
19. *Ibid.*, R.E. IX, pp. 21-25.
20. *Ibid.*, R.E. XIII, pp. 21-25.
21. *Ibid.*, XXIV, pp. 256-259.
22. *Ibid.*, XX, pp. 15-17.
23. *Ibid.*, pp. 21 and 22.
24. *ASSI I*, p. 110.
25. *EI*, XX, pp. 24 and 25.
26. *Ibid.*, XXXII, R.E. I, pp. 10 and 11.
27. *Ibid.*, R.E. IV, pp. 18 and 19.
28. *Ibid.*, R.E. X, pp. 20 and 21.
29. *Ibid.*, R.E. II, pp. 11 and 12.
30. *Ibid.*, R.E. V, pp. 16 and 17.
31. *Ibid.*, R.E. XIII, pp. 21 and 25
32. *Ibid.*, R.E. IX, pp. 26-28.
33. *Ibid.*, R.E. XII, pp. 25 and 26.
34. *Ibid.*, R.E. IV, pp. 18 and 19.
35. *Ibid.*, R.E. II, pp. 7-9.
36. *Ibid.*, M.R.E. I, pp. 6 and 7.
37. *Ibid.*, R.E. VIII, pp. 19 and 20.
38. *Ibid.*, R.E. VIII, pp. 19 and 20.
39. *Ibid.*, R.E. VI, pp. 13 and 14.
40. *Ibid.*, R.E. XIV, pp. 14 and 15.
41. *Ibid.*, R.E. XXXVI, pp. 273 and 274.
42. *Ibid.*, R.E. IV, pp. 15-17.
43. *Ibid.*, P. 17.
44. *Ibid.*, XXI, pp. 61 and 62.
45. *Ibid.*, XXVI, p. 125.
46. *Ibid.*, XXXIV, p. 22.
47. *Ibid.*, XX, pp. 18 and 19.
48. *Ibid.*, pp. 21 and 22.
49. *Ibid.*, XXXIV, pp. 17-20.
50. *Ibid.*, XXXIII, pp. 147-149.
51. *Ibid.*, XXIV, pp. 256-259.
52. *Ibid.*, XXIV, pp. 256-259.
53. *ASSI*, XX, pp. 21 and 22.
54. *EI*, XXI, pp. 65 and 66.
55. *Ibid.*, XXXIV, pp. 197-204.
56. *Ibid.*, XX, pp. 18.
57. *Ibid.*, XXI, pp. 62 and 63.
58. *Ibid.*, XX, pp. 22 and 23.

Chapter-IV

PALAEOGRAPHY OF THE AŚŌKAN EDICTS (c.300 B.C.—200 B.C.)

A total number of nineteen Edicts of Aśōka have been brought to light from Eṟṟaguḍi Rājulamandarigi (Kurnool Dist.) and Amarāvatī (Guntur district).

At Eṟṟagudi a version of the fourteen Rock Edicts of Aśōka was discovered along with two Minor Rock Edicts. These inscriptions are engraved on six large boulders. Dayaram Sahni named these boulders as A,B,C,D,E,F. The surface of the inscribed rocks is rough. They are only partially decipherable and that too with the greatest difficulty.[1] While engraving the Edicts, the engraver could not maintain a uniform system for starting and ending of the Edicts.

The Minor Rock Edicts of Eṟṟaguḍi found on the 'F' boulder attracted many scholars, beacuse of its unique form of writing, not hitherto notice in any inscription discovered in India. When compared to the other Edicts, this record is the best preserved. According to some scholars this inscription appears to be written in alternating lines[2]. But this style has not been followed, lines 7 and 8 and also from 15 to 22 run from left to right without alternation, while 13 and 14 similarly vain from right to left without such alternation. This inscription contains twenty three lines of writing, of which eight lines viz., 2,4,6,9,11,12,14 and 23 are from right to left. The engraver's writing also exhibits several cases of the total omission of a group of letters[3].

After a critical observation D.C. Sircar opines that these irregularities show that the engraver of the inscription did not do his job carefully. The tendency to write passages to be read from right to left may have due to the fact that the scribe of engraver was a person, who like Chapada of the Mysore versions of the Minor Rock Edicts, hailed from North-Western *Bhāratavarṣa* was used to write in Kharōṣṭi[4].

Another version of Minor Rock Edicts was discovered on a rock at Rājulamandagiri in the Kurnool district, which is nearer to Eṟṟaguḍi.

The inscription contains fifteen lines, but the text is damaged. Unlike Eṟṟaguḍi Minor Rock Edicts, the epigraph is written from left to right. The last portion of the Edict can be restored with the help of an almost identical copy discovered at Eṟṟaguḍi.

The Minor Rock Edicts of both the places begin with a symbol[5]. Upasak says that the symbol represents the *Triratna* of Buddhism,[6] whereas Jaugaḍa Rock Edict begins with cursive form of *Svastika* (卐)[7]. Generally early Brāhmī inscriptions begin with auspicious *Svastika* symbols[8]. Here the engraver might have omitted the right top hook of the *Svastika*. If this symbol was *Triratna,* it is difficult to explain the different symbol for *Triratna* noticed on the coins and inscription in Āndhradēśa and elsewhere.

The only pillar Edict found in Āndhradēśa is at Amarāvatī.While editing the record Sircar thought that the record certainly looks like an as yet unknown pillar Edict of Aśōka (c.268 BC-232 BC). The record under study is the first pillar inscription of Aśōka so far discovered in South India.[9].

PALAEOGRAPHICAL NOTE:

VOWELS

As many as six forms of the letter ***a*** are noticed. Upasak divided the forms of this letter into three main groups[10]. The first group is the 'angular form', consisting of two angular straight lines touching almost the middle of a straight vertical line to the right (𑀅). This form is not found in the Edicts of Āndhradēśa. The second group is referred to as the 'cursive form'. In this group the left arms are curved instead of being straight (I.1.i; III.1.i; IV. 1.i-ii). The third type of this letter is nothing but the mixture of both. In this case, of the left arms, the upper arm often becomes cursive and lower arm remains straight (I.1.i) Sometimes the position is reversed when the lower becomes curved and the upper remains straight (I.1.iv).

A peculiar form is found in MRE of Eṟṟaguḍi, in which the two left arms tend to proceed straight and then turn very abruptly at right angles of the vertical lines at two different points (II.1.i). Sometimes, either upper or lower arm is a straight stroke with the other arm written in a cursive manner (I.1.iii; III.1.iii)

Upasak opines that the angular form of ***a*** requires more precision and better craftsmanship than the other[11]. But the most popular shape is cursive form, which is also rare in our epigraphs. Here we find only cursive form and a admixture of cursive and angular forms. But at Eṟṟaguḍi Minor Rock Edicts, 'rectangular shape' of ***ā*** appears many times. According to Upasak, such peculiarities are perhaps due to the irregular hand of the engraver. Upasak also thinks that the both the angular and cursive forms are officially used, the former exclusively on the rocks, and the latter usually on the pillars[12]. In this connection, we may point out that the Amarāvatī pillar Edict of Aśōka is having only 'cursive form' as in the Northern Aśōka Pillar Edicts. In the Rock Edicts of Āndhradēśa, we do not find angular form of ***a,*** Whereas the Bhaṭṭiprōlu records show the 'angular form'.

All the forms of ***a*** mentioned above preserve the initial ***ā*** form except for the addition of a horizontal dash attached to the right of the vertical line at its top or in the middle.

The Eṟṟaguḍi Rock Edicts have the horizontal dash which is attached at the middle of the verticals (I.2.i-ii) in the cursive form of ***ā.***

At Rājulamandagiri the 'right angle shaped' ***ā*** has a horizontal dash attached below the top of the vertical. In the 'mixed form' ***ā*** (III.2.ii), horizontal dash is simply an extension of the left cursive arm towards right of the vertical.

But in the MRE Eṟṟaguḍi there is no uniformity, the horizontal dash is attached sometimes at the top (II.2.ii.vi), sometimes below the top (II.2i.iv,v and vii) and some times in the middle (II.2. iii) of the vertical. Almost all letters exhibit angularity. Hence, we cannot give much importance to the peculiarities of a letter found in MRE Eṟṟaguḍi.

Four forms of letter ***i*** are noticed in the Edicts of Āndhradēśa, which is represented by three dots arranged triangularly. Generally two dots are put one above the other and the third placed in the middle at an equal distance from them (I.3.i; II.3.i; III.3.i) and some times the position of the third dot is reversed and it is placed to the left of the two (II.3.ii).In some cases the two dots are placed horizontally and the third placed above in the middle almost at and equal distance from them (II.3.iii) and the fourth form is reversed and it is placed below the two dots (II.3.iv).

'*u*', This letter is simply shaped like the Roman letter 'L' (I.4.i).

The initial ***e*** is a triangle (1.5. i; II. 5.i; III. 5.i). Usually the triangle is composed of a verticle stroke of the left and two other lines meet a central point to the rights.

CONSONANTS

Gutturals:

The standard form of the letter ***ka*** is represented as a simple cross, equal straight lines bisecting each other at right angles in the middle (1.6.i; II.6.1), some times it exhibits (II.6.ii) a long vertical and a short horizontal line, bisecting each other at right angles in the middle and in some cases the horizontal line is longer than the vertical (III.6.i).

In one instance of the two types found, the vertical line stands to the left (II.6.iv). Another peculiar form exhibits two distinct strokes in place of the vertical line (II.6.iii).

The letter ***kha*** (1.7 i; II.7.ii) is shaped like a simple hook with a circle at its lower end. But in the Amarāvatī Pillar Edict ***kha*** has a hook without a circle at its lower end (IV.7.i).

The letter ***ga*** is composed of two lines with an angle at the top; resembling an inverted Roman 'V' (1.8.i). We find rounded ***ga*** also (II.8.ii). At sometimes the left stroke is like a straight vertical and right arm as a curve (II.8.ii; III.8.i).

The standard shape of ***gha*** is found in the Edicts of Aśōka, which is shaped like a fish-hook, having a prong in the middle of the curve (1.9.i; II.9.i).

Palatals:

The letter ***cha*** appears in different forms. The standard form *cha* (1.10.i; II.10 i; III.10.i) possesses a small semi-circle to the left of a straight vertical line. The lower loop of ***cha*** maintains different formations in the MRE Eṟṟaguḍi, which is engraved carelessly, the lower loop becomes a circle (II.10.iii) and it looks like the letter ***va***. Sometimes the loop is attached to the right of the vertical (II.10.iii). In one instance we have a triangle based ***cha*** (I.10.ii) also.

In the letter ***chha*** (I.11.i; II.11.i), the semi-circle loop of the letter ***cha*** becomes a full circle and the vertical line bisects it in the middle. But in the Amarāvatī fragmentary Pillar Edict, it exhibits an evolved shape (IV.11.i). It is formed by two loops and the left loop opened to top and a small vertical is attached on the left hump of the loop. This may have occurred due to the engraver's carelessness.

The letter ***ja*** (I.12.i; II.12.i; IV.12.i) generally takes the shpe of the Roman 'E' in a cursive form and with different shapes. Irregular cutting of the engraver is also sometimes manifested when the upper curve appears as an angle and the lower as a regular semicircle (I.12.ii; IV.12.ii) or the reversed shape (IV.12.iii). Two more interesting forms are also noticed in the MRE Eṟṟaguḍi and Rājulamandagiri. In one case (II.12.ii) two semicircles one upon another are joined by a circle. In an other case the engraver draws a big semicircle and then projects a small horizontal stroke to the right from its middle (III.12.i).

The letter ***jha*** (I.13.i) is formed by a square open to the top and its left vertical extends downwards.

Linguals:

The letter ***ṭa*** (I.14.i-ii) is formed like a semicircle and resemble the Roman letter 'C'

The letter ***ṭha*** (I.15.i; II.15.i; III.15.i) is simply a complete circle.

The letter ***ḍa*** (I.16.i) exhibits a horizontal line with two vertical lines at its either angles, the left pointing downwards and the right upwards.

The letter ***ḍha*** (I.17.i; II.17.i-ii) resembles the present Dēvanāgarī ***dha***. It continues for centuries without change. The lower end of the semicircular turns inward beautifully.

Dentals:

The Edicts of Aśōka exhibit two mian groups of ***ta***, the angular and the cursive. The angular form having both the lower strokes equal, forms an angle of about 90^0 or less (I.18.i and iv; II.18.ii; IV.18.i-iii). Another angular form of the letter ***ta*** (I.18.ii), noticed in the Edicts comprises a vertical attached by a small slanting stroke, to the right middle. The cursive ***ta*** (I.18.iii; II.18.i; III.18.i) consists of a hill type curve attached by a vertical on the hump.

The letter ***tha*** (I.19.i; III.19.i) is a circle with a dot in the middle.

The standard form ***da*** (I.20.i; II.20.i-ii; III.20.i) is a semicircle opening to the left with its ends elongated vertically to the top and bottom. Another angular form is one where the semi-circle tends to become an open quadrangle (I.20.ii; II.20.i-ii).

The letter ***dha*** resembles the letter 'D' of the Roman alphabet (I.21.i; II.21.ii), a semi-circle with a vertical on the left side. But sometimes it is reversed (II.21.i).

The letter ***na*** (I.22.i) exhibits a very simple shape of one upright stroke with a slightly shorter horizontal stroke at the base. Sometimes, the vertical line slants (II.22.ii) to the right. At Rājulamandagiri, the engraver has written an irregular form (III.22.ii), in which the lower end of the vertical tends to have a cork-screw shape.

Labials:

The standard shape of ***pa*** (I.23i; II.23i; III.23.i; IV.23.i) shows a hook with a straight vertical and lower curve to the right. In another case the vertical portion of the letter tends to become slightly curved to the right (I.23.ii, II.23.ii; III.23.i). The angular form of the letter (II.23.iii) is formed of three straight lines, but its occurrence is very rare. Sometimes (II.23.iv) the upper portion of the left vertical line slants, while the lower portion remains angular.

There is a slight difference between the letter ***pa*** and ***pha*** (I.24.i; III.24.i), the letter differing only in a spiral at its lower end. We find a peculiar shape at MRE Eṛṛaguḍi, which appears like the letter *dha* (II.29.i).

The letter ***ba*** (1.25.i) is simply square in shape.

The standard form of ***bha*** (I.26.i; II.26.i) is like ***da*** with an additional vertical stroke parallel to the lower one to its right. A curved shape also appears in the Eṛṛaguḍi rock Edicts, which (I.26.ii) exhibits the right top vertical curving to the left. An evolved form of ***bha*** (IV.26.i) is also noticed in the Amarāvatī Pillar Edict, where the upper vertical and the right lower vertical strokes form into a single line.

In the Edicts of Āndhradēśa, the letter ***ma*** (I.27.i; II.27.i) is represented as a semi-circle placed upon a circle. At MRE Eṛṛaguḍi, we notice a different shape (II.27.ii), where the engraver has curved the circle first and then attached the two almost vertical prongs on it. Sometimes these prongs tend to become some what slanting (I.27.ii) and sometimes curved (I.27.iii) But here and there we notice a peculiar form (I.27.iv; III.27.i; IV.27.i), which is a common feature in later times. Upasak mentions that this form may have appeared due to rapid hand writing and may have been influenced by the drafts, from which the engraver copied.

Semi-Vowels:

The standard shape of letter ***ya*** (I.28.i; II.28.i; III.28.i) exhibits the lower portion of vertical having two bends. Another common form of letter ***ya*** (I.28.i; II.28.ii; III.28.ii; IV.28.i) shows that the vertical line meets a semi-circle at its end.

The letter ***ra*** appears here in two shapes, one is cork-screw type (II.29.i; III.29.i), the other is a simple straight vertical (III.29.ii; IV. 29.i).

The standard form of ***la*** (I.30.i; IV.30.i) can be seen rarely in the Edicts of Āndhradēśa, but the cursive form of ***la*** (I.30.i-iii; III.30.i) occurs frequently, when the vertical stroke tends to become slightly curved. At Eṛṛaguḍi, we notice another shape, which is an angular one, as the lower bend is carved in an angular style (I.30.iv).

The letter ***va*** has a circle at the bottom with a vertical upwards (I.31.i-ii; II.31.i-iii; III.31.i; IV.31.i). There are two instances where the circle becomes somewhat oval in a vertical direction (I.31.ii; II.31.ii), sometimes a perfect circle is seen placed to the right of the bottom line instead of at the centre. (I.31.iii; II.31. iii) and in one instance the circle is replaced by a square (II.31.iv). Again, we notice the circle transforming into a triangle (I.31.iv).

Sibilants and Ha:

The standard shape of the dental ***sa*** (I.32.i; II.32.i; III.32.i; IV.32.i) is like ***pa*** with an additional hook pointing downwards attached to the left. Sometimes there occurs a cursive form because the vertical stroke is slightly curved to right (I.32.iii; II.32.iii; III.32.ii). At MRE Eṛṛaguḍi, we notice a mixed form, in which the left curve is angular and the right one cursive (II.32.ii). But sometimes the left hook tends to be a slight slanting stroke (I.32.ii and iv).

The letter ***ha*** also exhibits cursive and angular forms in the Edicts of Āndhradēśa. The letter is like *pa* with an additional dash attached below the top of the right vertical stroke (I.33.i; II.33.i). There is another shape with its left vertical curved (I.33.ii and iv; II.33.ii). Angular based ***ha*** (II.33.v) is also noticed in the Edicts.

MEDIALS

The medial vowel of ***ā*** is indicated by a short horizontal dash attached to the right, either at the top or in the middle, according to the shape of the letter. When the top portion is vertical, it is attached at the top (II.2.ii; III.2.i). While in the letters having curved tops, it is seen in the middle. At Eṛṛaguḍi, the medial ***ā*** is attached at the middle of the vertical of letter ***a*** (I.2.i-ii). But in MRE Eṛṛaguḍi this ***ā*** sign is arbitrarily attached, sometimes at the top and sometimes at the middle. Due to the illegible estampage, I have mentioned here only a few examples.

Two types of medial ***i*** are shown in the Edicts of Āndhradēśa. The first is an angular form (IV.11.i, 18.ii, 30.ii; 31.i). The sign is usually attached to the top in almost all the letters, with the exception of a few which are either round or square in shape, where it is placed in the middle of the letter ***kha*** (IV.7.i).

The medial sign of long ***ī*** has been derived from the sign ***i*** adding another vertical stroke which indicates that the medial is long. Here also appeared both cursive and angular forms of medial ***i*** signs. The angular shape is found in the letters ***nī*** (II.22.iii) ***sī*** (I.32.v-vi; II.32.iv) and ***hī*** (III.33.iii).

The medial ***u*** is expressed by adding a vertical or horizontal stroke to the bottom of the letter. When the lower end of the consonant is vertical, the medial sign is always shown as a small horizontal dash at the bottom portion of the letter. This can be seen in ***nu*** (IV.22.ii) and ***su*** (IV.32.ii).

The ***ū*** medial is also adopted as in medial ***u***. It exhibits by two short verticals or horizontal strokes which are attached to the bottom of the letter. The letters with two horizontal strokes attached to the right are ***tū*** (I.18.iv) ***rū*** (II.29.iii) and those with two vertical strokes are ***jū*** (III.12.ii), ***yū*** (I.28.ii-iii) ***vū*** (11.31 vi) and ***hū*** (IV.33.i). It is noteworthy that sometimes the two vertical strokes, instead of going parallel, beccme slanting and form an acute angle e.g. in ***pu*** (II.23.v; III.23.iii) and ***śu*** (I.32.vii).

The medial ***e*** is always expressed by a small horizontal dash attached to the left of the letter at its top as in the letter ***te*** (IV.18.iii), ***me*** (IV.27.ii) and ***ye*** (IV.28.i).

The standard sign of medial ***o*** is formed by attaching two horizontal strokes one at the top of the left and the other of the right below the terminal of the vertical e.g. in ***no*** (IV.22.iii).'

The sign for the anusvara in the Aśōkan Edicts is a simple dot placed in the upper half of the letter to its right, e.g, ***yaṁ*** (IV.22.iii).

CONJUNCTS

The consonants are normally placed one below another in their natural order without any mutilations whatsoever in order to form conjuncts. Usually the lower one becomes more shortened that the upper one obviously to avoid the elongation of the conjuncts. Some of the conjuncts noticed in the Edicts of Āndhradēśa are available as in ***gya*** (II.34.i) ***pra*** (II.34.ii), ***vya*** (II.34.iii), and ***sya*** (11.34.iv).

REFERENCES

1. *ASI,* (Annual Report), 1928-29, p. 61, pl. LXI
2. *Ibid.,* p. 165.
3. *EI,* XXXII, p. 1.
4. *Ibid.*
5. *ASI, Op. cit.*, p. 114, pl. LXII.
6. C.S. Upasak, *The History and Palaeography of Mouryan Brahmi Script*, Patna, 1960, p. 143.
7. *Ibid.,* p. 138; A. Cunningham, *Inscriptions of Aśōka*, Varanasi, 1961, pl. XIII.
8. D.C. Sircar, Select Inscriptions, *bearing on Indian History and Cultures, I,* Calcutta, 1965, p. 211, pl. XXXVII.
9. *EI,* XXXV, pp. 40-43.
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11. *Ibid.,* p. 41.
12. *Ibid.*

Explanation of Table I. Plate I

Eṟṟaguḍi Rock Edicts

Reference: ***EI,*** XXXII, pp. 1-28, Rock Edicts Nos. I to XIV.

					R.E. No.	Line
1	1	i	***a***	***Aṭham***	IX	10
2	1	ii	***a***	***Anālam***	IV	8
3.	1	iii	***a***	***Asa***	VII	4
4	1	iv	***a***	***Anuvatata***	V	7
5	2	i	***ā***	***Ānatayite***	III	1
6	2	ii	***ā***	***Āghi (la)mani***	VIII	1
7	3	i	***i***	***Ichhamti***	VII	3
8	4	i	***u***	***Usatena***	X	4
9	5	i	***e***	***Esa***	X	4
10	6	i	***ka***	***Kayāne***	V	1
11	7	i	***kha***	***Mokhaye***	V	5
12	8	i	***ga***	***Maṁgalam***	IX	2
13	9	i	***gha***	***Gh (o) she***	IV	4
14	10	i	***cha***	***Paṁchagu***	III	2
15	10	ii	***cha***	***cha***	XIII	34

16	11	i	***chha***	***Chhati***	V	2
17	12	i	***chha***	***Laja***	VII	1
18	12	ii	***ja***	***Aja***	XIII	17
19	13	i	***jha***	***Majh (i) mena***	XIV	2
20	14	i	***ṭa***	***Kitanaṭa***	VII	4
21	14	ii	***ṭa***	***Viyapaṭa***	V	7
22	15	i	***tha***	***Th (i) lika***	V	7
23	16	i	***ḍa***	***Pasaṁḍa***	XII	4
24	17	i	***ḍha***	***Vaḍh (i) ya***	V	3
25	18	i	***ta***	***Mata***	I	3
26	18	ii	***ta***	***Tathā***	V	2
27	18	iii	***ti***	***Kiti***	XII	11
28	18	iv	***tu***	***Anuvatatu***	V	7
29	19	i	***tha***	***Th (i) tika***	V	7
30	20	i	***da***	***Piyadasini***	I	4
31	20	ii	***da***	***Piyadasi***	V	1
32	21	i	***dha***	***Dhaṁma***	IV	10
33	22	i	***na***	***Mahanasasi***	I	4
34	23	i	***pa***	***Pajonitaviye***	I	2
35	23	ii	***pa***	***Paja***	V	7
36	24	i	***pha***	***phale***	IX	4
37	25	i	***ba***	***Bahukam***	I	2
38	26	i	***bha***	***Bhava***	VII	2
39	26	ii	***bha***	***Bhaṭām***	V	4
40	27	i	***ma***	***Dhaṁma***	I	5
41	27	ii	***ma***	***Vimana***	IV	5
42	27	iii	***ma***	***Mata***	I	3
43	27	iv	***ma***	***Maṁnatu***	XIII	34
44	28	i	***ya***	***Piyasa***	IV	7
45	28	ii	***ya***	***Piyadasina***	I	1
46	30	i	***la***	***Laja***	VII	1
47	30	ii	***la***	***Laja***	X	1
48	30	iii	***la***	***Pilasa***	IV	11
49	30	iv	***la***	***Laja***	VIII	2
50	31	i	***va***	***Savata***	II	1
51	31	ii	***va***	***Vadhiya***	V	3
52	31	iii	***va***	***Vadhayisah***	IV	10
53	31	iv	***va***	***Savaṁ***	VII	3
54	32	i	***sa***	***Savata***	II	1
55	32	ii	***sa***	***Samana***	IV	3
56	32	iii	***sa***	***Sata***	I	4
57	32	iv	***sa***	***Piyadas (i)***	V	1
58	32	v	***si***	***Piyadasini***	I	5

59	32	vi	***si***	***piyadasina***	XIV	1
60	32	vii	***su***	***Susūsa***	XI	2
61	33	i	***ha***	***H (e) ta***	VIII	2
62	33	ii	***ha***	***Maha***	IX	5
63	33	iii	***ha***	***Hakaṁ***	VI	6
64	33	iv	***ha***	***Āha***	VI	1

Explanation of Table II. Plate I.

Eṛṛaguḍi Minor Rock Edicts

Reference: ***EI,*** XXXII, pp. 1-28, M.R.E. I and II, Boulder F.

						Line
1	1	i	***a***	***Atha***	I	8
2	2	i	***ā***	***Ārapayatha***	II	23
3	2	ii	***ā***	***Ānapayati***	II	25a
4	2	iii	***ā***	***Ādhikani***	I	1
5	2	iv	***ā***	***Āroke***	I	2
6	2	v	***ā***	***Āha***	II	13a
7	2	vii	***ā***	***Āṭhāya***	I	7
8	2	i	***ā***	***Āna***	II	15
9	3	ii	***i***	***Iyam***	I	10
10	3	ii	***i***	***Iminā***	I	4
11	3	iii	***i***	***Imaṁ***	I	8
12	3	iv	***i***	***Iyaṁ***	II	22
13	5	i	***e***	***Etāya***	I	7a
14	6	i	***ka***	***Paka***	I	6
15	6	ii	***kā***	***Kālena***	I	4
16	6	iii	***kā***	***Raṭhikāni***	II	16
17	6	iv	***ka***	***Dakana***	I	6
18	7	i	***kah***	***kh (u) daka***	I	8
19	8	i	***ga***	***Garusu***	II	17
20	8	ii	***ga***	***Savag (e)***	I	7a
21	9	i	***gha***	***Saṁgh (e)***	I	3
22	10	i	***cha***	***Cha***	I	11
23	10	ii	***cha***	***Cha***	I	9
24	10	iii	***cha***	***Cha***	I	10
25	10	iv	***cha***	***Cha***	II	23
26	11	i	***chha***	***Saṁvachharaṁ***	I	2
27	12	i	***ja***	***Janevu***	I	9
28	12	ii	***ju***	***Rajuke***	II	14
29	15	i	***ṭha***	***Aṭhaya***	I	7
30	17	i	***ḍha***	***Bāḍhaṁ***	I	4
31	17	ii	***ḍha***	***Vaḍhasila***	I	10

32	18	i	***ta***	***Dhetave***	I	7a
33	18	ii	***tu***	***Pitusu***	II	16
34	20	i	***da***	***Daka***	I	8
35	20	ii	***da***	***D (e) vanaṁ***	II	13a
36	20	iii	***da***	***D (e) vanam***	I	13b
37	20	iv	***da***	***D (e) vehi***	I	5a
38	21	i	***dha***	***Adhaya***	I	10
39	21	ii	***dha***	***Dhaṁma***	I	18
40	22	i	***na***	***kalena***	I	4
41	22	ii	***na***	***Porana***	II	22
42	22	iii	***ni***	***Rathikani***	II	16
43	23	i	***pa***	***Paka (m)te***	I	2
44	23	ii	***pa***	***Devanamp (i) ye***	I	1
45	23	iii	***pa***	***Upayite***	I	3
46	23	iv	***pa***	***Devānṁp (i) ye***	II	13
47	23	v	***pu***	***Vipulam***	I	10
48	24	i	***pha***	***Tu (m) ph (e)***	II	19
49	25	i	***bā***	***Bāḍhaṁ***	I	4
50	26	i	***bha***	***Baṁbhanāni***	II	19
51	27	i	***ma***	***Mayā***	I	3
52	27	ii	***ma***	***M (e)***	I	9
53	27	iii	***mi***	***Amisa (ye)***	I	4b
54	28	i	***ya***	***Yatha***	II	21
55	28	ii	***ya***	***Yaṁ***	I	3
56	28	iii	***yu***	***Vyutena***	I	12
57	28	iv	***yū***	***yugyā***	II	19
58	29	i	***ra***	***Aparadhiya***	I	10
59	29	ii	***ra***	***Āchariyasa***	I	3
60	29	iii	***rū***	***Garūsu***	II	18
61	31	i	***va***	***Savachhare***	I	3
62	31	ii	***va***	***(Sa) vane***	I	8
63	31	iii	***va***	***Svage***	I	7a
64	31	iv	***va***	***Devānaṁpiye***	I	1
65	31	v	***va***	***(Aṁ) tevāsisu***	II	22
66	31	vi	***vu***	***Kamevu***	I	8
67	32	i	***sa***	***Upāsak (e)***	I	2
68	32	ii	***sa***	***Hasam***	I	3
69	32	iii	***sa***	***Sātivek (e)***	I	3
70	32	iv	***si***	***Aṁtevāsini***	II	23
71	32	v	***si***	***(Am) tevasisu***	II	23
72	33	i	***ha***	***Hakaṁ***	I	2
73	33	ii	***ha***	***Husam***	I	3
74	33	iii	***ha***	***Deveh (i)***	I	5

75	33	iv	***ha***	***Pakamsa hi***	I	5
76	33	v	***ha***	***Āha***	II	13
77	34	i	***gya***	***Yugyā***	II	19
78	34	ii	***rpa***	***Rpanesu***	II	17
79	34	iii	***pta***	***Mahaptaneva***	I	6a
80	34	iv	***vya***	***Vyutena***	I	12
81	34	v	***sva***	***Svage***	I	7a

Explanation of Table III. Plate I

Rājūlamandagiri Minor Rock Edicts

Reference: ***EI,*** XXXI, pp. 211-218, M.R.E. I and II.

					Line
1	1	i	***a***	***Adhikāni***	1
2	1	ii	***a***	***Ami.....***	8
3	1	iii	***a***	***Aṭhāya***	5
4	2	i	***ā***	***Āna (pa) yatha***	10
5	2	ii	***ā***	***Ānapayi (sati)***	8
6	3	i	***i***	***Iminā***	3
7	5	i	***e***	***Etāya***	5
8	6	i	***ka***	***kaṁte***	2
9	6	ii	***ka***	***paka (ṁ) te***	3
10	8	i	***ga***	***Gu (rusa)***	9
11	10	i	***cha***	***Cha***	15
12	12	i	***ja***	***Jāne (yu)***	6
13	12	ii	***ju***	***Raju (ke)***	8
14	15	i	***tha***	***Aṭhāya***	5
15	17	i	***dha***	***Dhama***	3
16	18	i	***ta***	***Hota***	6
17	19	i	***tha***	***Uthena***	7
18	20	i	***da***	***(khu) dak (e)***	4
19	22	i	***na***	***Devānaṁpiya***	1
20	22	ii	***na***	***(A) napayi***	8
21	23	i	***pa***	***Paka (ṁ) te***	3
22	23	ii	***pa***	***Pakiti***	12
23	24	i	***pha***	***(Tu) ph (e)***	10
24	27	i	***ma***	***Mahapateneva***	4
25	28	i	***ya***	***Nohiyaṁ***	4
26	28	ii	***ya***	***Aṭjāya***	5
27	28	iii	***ye***	***Devānaṁpiye***	1
28	29	i	***ra***	***Rapa (nā)***	14
29	29	ii	***ra***	***Raṭhiti (ka)***	6
30	30	i	***le***	***Phāle***	4

31	31	i	***va***	***Saṁva***	2
32	31	ii	***va***	***Sav (ite)***	5
33	32	i	***sa***	***Saṁva..***	2
34	32	ii	***sa***	***Sa (vapi) te***	7
35	33	i	***ha***	***H (e) vā(ha)***	1
36	33	ii	***ha***	***Hota***	6
37	34	i	***hi***	***Nohiyaṁ***	4
38	34	ii	***gyā***	***Yugyā***	11
39	34	iii	***rpā***	***Rpānesu***	9

Explanation of Table IV. Plate I

Amarāvatī Pillar Edict

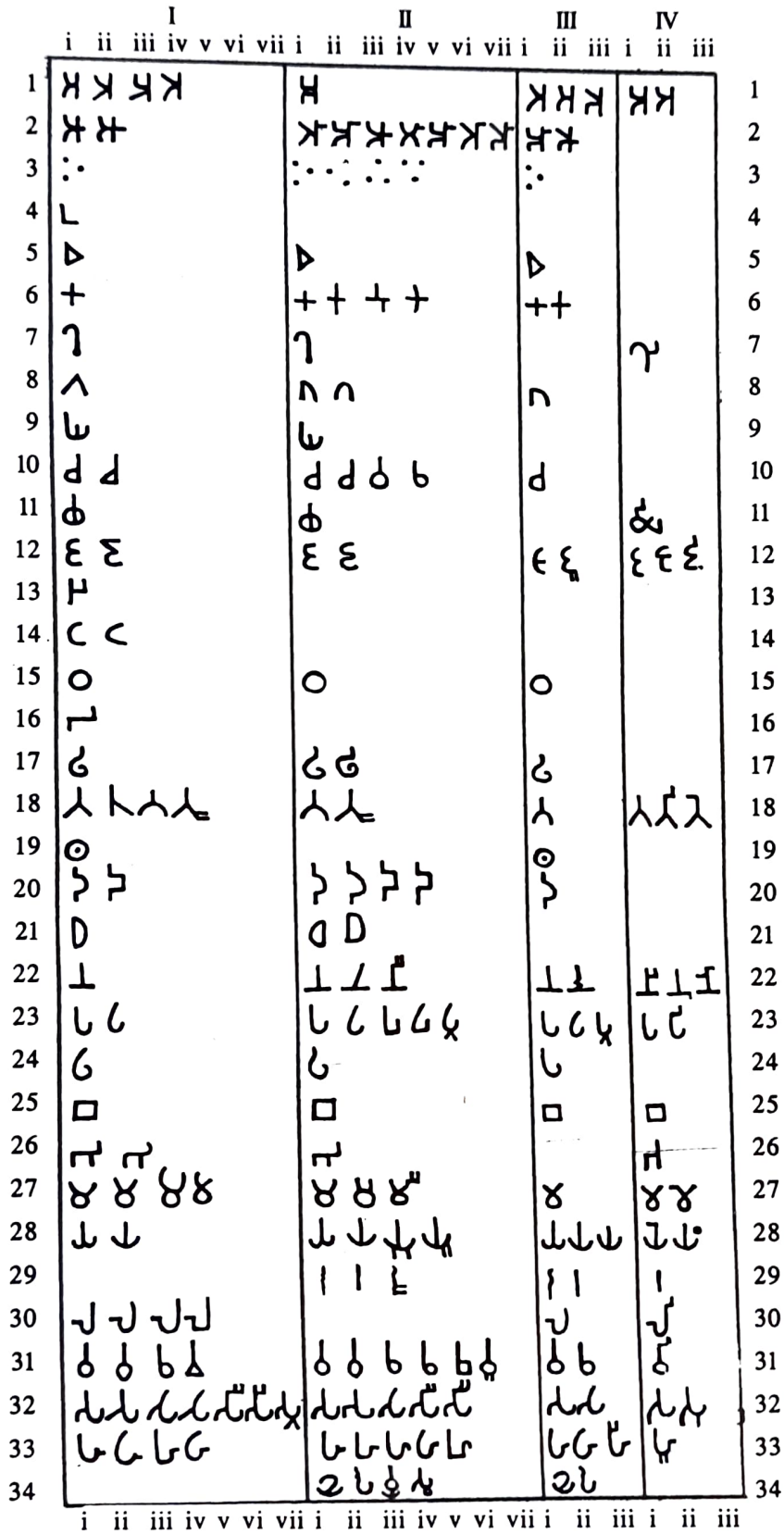
Reference: ***E1,*** XXXV, pp. 40-43

1	1	i	***a***	***Anusayaṁti***
2	7	i	***khi***	***Likhite***
3	11	i	***Chhi***	***Chhijiti***
4	12	i	***ja***	***Jano***
5	12	ii	***ja***	***Vijaye***
6	12	iii	***ji***	***Chhijiti***
7	18	i	***ta***	***Parata***
8	18	ii	***ti***	***Chhijiti***
9	18	iii	***te***	***Likhite***
10	22	i	***ni***	***Bahūni***
11	22	ii	***nu***	***Anusuyaṁti***
12	22	iii	***no***	***Jano***
13	23	i	***pa***	***Parata***
14	23	ii	***pi***	***Pi***
15	25	i	***ba***	***Bahūni***
16	26	i	***bha***	***..abha***
17	27	i	***ma***	***..mame***
18	27	ii	***me***	***..mame***
19	28	i	***ye***	***Vijaye***
20	28	ii	***yaṁ***	***Anusayaṁti***
21	29	i	***ra***	***Parata***
22	30	i	***li***	***Likhite***
23	31	i	***vi***	***Vijaye***
24	32	i	***sa***	***Sara***
25	32	ii	***su***	***Anusayaṁti***
26	33	i	***hū***	***Bahūni***

PLATE I

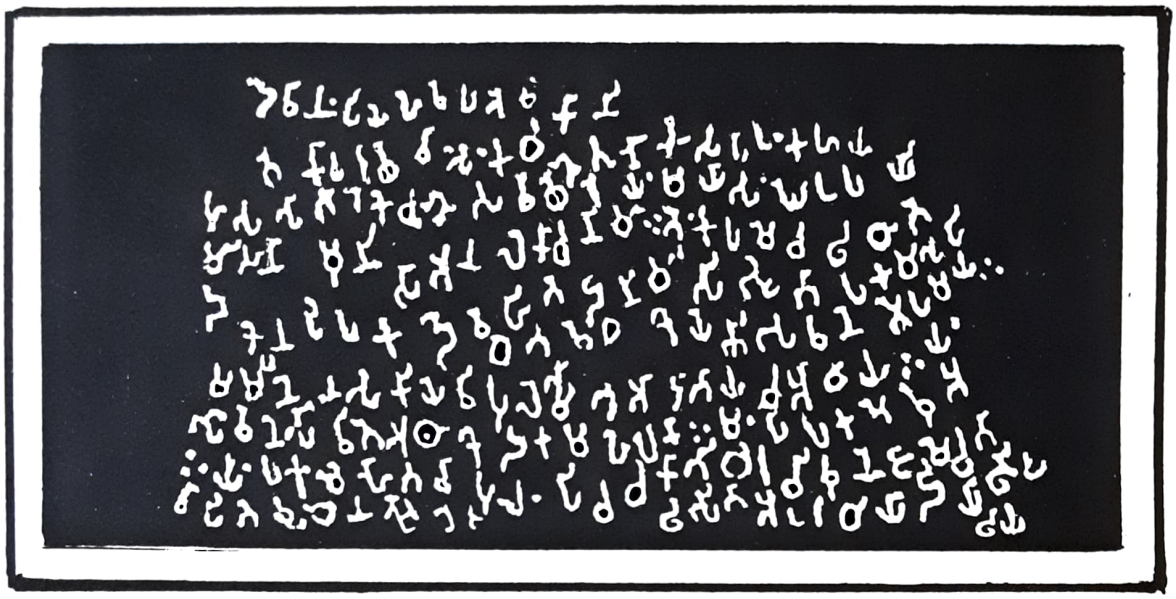
AŚŌKAN EDICTS (c. 300 B.C.)			
Eṛṛaguḍi		Rājulamandagiri	Amarāvatī
I	II	III	IV
Rock Edict	Minor Rock Edict	Minor Rock Edict	Pillar Edict

PLATE I


I
II
III
IV
i ii iii iv v vi vii i ii iii iv v vi vii i ii iii i ii iii
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34
i ii iii iv v vi vii i ii iii iv v vi vii i ii iii i ii iii

PL. IB ERRAGUḌI MINOR ROCK EDICT OF AŚŌKA

(c. 300 B.C.)

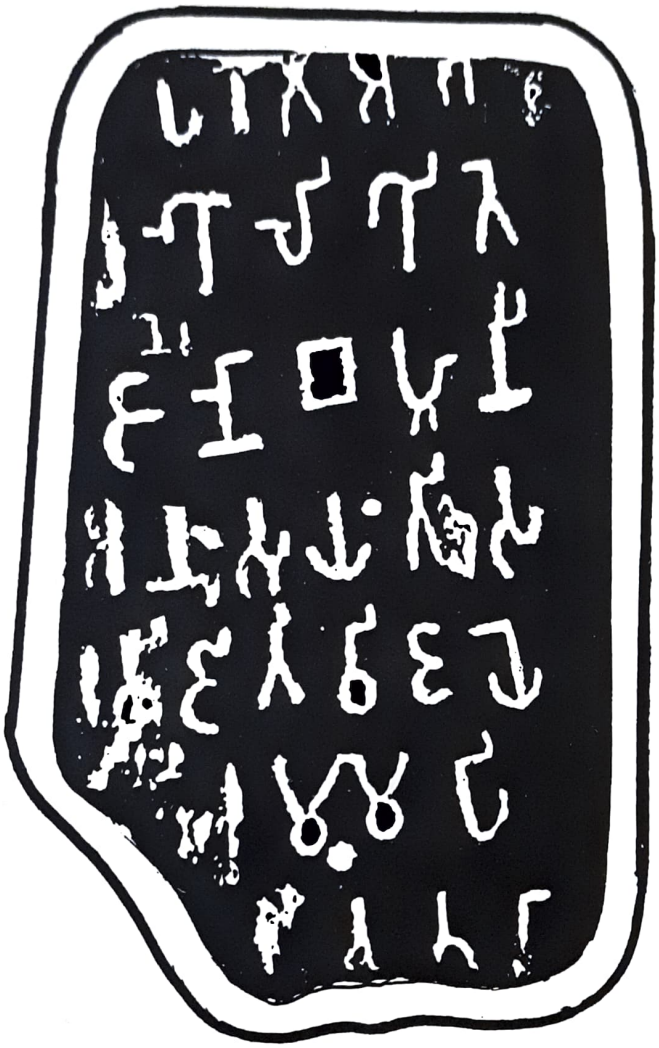


Transcript :-

1. *(I) Devanaṁpiye hev=aha[1*] (II) adh (i) kāni*
2. *ya hakaṁ Upāsak (e) [1*] (III) notu kho ekaṁ saṁcachharaṁ pakā(ṁ)te*
3. *husam (1*) (IV) sātirek [e] ch [u] khō savachhare yaṁ mayā samghe Upayi*
4. *(a) te bādhaṁi cha me pakaṁte [1*] iminā chu katēna a-*
   (b) misa [ye] munisā
5. *devehi te dāni misi bhūtā (vi) pakamasa hi*
6. *(a) [I] ya [ṁ] [1*] (VIII) mahaptēna=vasakiye [1*] (VIII) khu-*
   (b) dekena pi paka
7. *(a) maminena sakiye vipule savage ārā*
   (b) dhetave [1] (IX) e-*
   (c) tāya cha aṭhaya iyaṁ
8. *[sa] vane sāvitē [1*] (X) aṭha khudaka mahalakā emaṁ p[I]*
   [pa] kamevū aṁ
9. *tā cha me jānevu chira thitikā cha*
10. *iyaṁ pakame hota vipulaṁ pi cha vadhasita Aparadhiya-diyadhiyaṁ*
11. *(XI) [I] yaṁ cha savane sa-*
12. *v [a] pite Vyuthena 200 50 6 [1*]*

I C - FRAGMENTARY PILLAR EDICT OF AŚŌKA, AMARĀVATHĪ

(c. 300 B.C.)



Transcript :-

1. . . . . *pa ri ta abhi (khya)* . . . . . .
2. . . . . *(d) u kho li khi te (m) me* . . . . . .
3. *ja ne ra ṇo ba hū nī* . . . . . .
4. *a nu sa yaṁ ti sa* . . . . . .
5. *(sa ma) ra chhiji ti vi ja ye* . . . . . .
6. *? mām pi* . . . . . .
7. . . . . *(p)i ta ta (ta) a* . . . . . .

Chapter-V

PALAEOGRAPHY OF THE PRE-SĀTAVĀHANA PERIOD (c. 200 B.C.—1 B.C.)

Fifty five inscriptions were selected from Amarāvatī, Bhaṭṭiprōlu, Kesānapalli, Vaḍḍamānu and Dhūlikaṭṭa for the palaeographical study as these records belong to the early and later features.

Bhattiprolu records have a unique place in the history of Palaeography of Indian Brāhmī script. Scholars like Buhler[1], D.C. Sircar[2], C. Sivaramamurti[3], T.V. Mahalingam[4], C.S. Upasak[5] and A.H. Dani[6] paid attention to the rare alphabet of the Bhaṭṭiprōlu reliquary. A majority of scholars opined that these records were written in Drāviḍi form of Brāhmī.

It is interesting to note that, except Dhūlikaṭṭa Nāga slab inscription, all the records are brought to light from the Guntur district of the lower Kṛishṇa region.

There are divergent opinions among scholars about the date of the Bhaṭṭiprōlu alphabet. Buhler placed these records immediately after Aśōka, or about 200 B.C. In support of his statement, he pointed out the occurrence of the long verticals, the invariable rounded *ga* and the *ra,* which is always represented by a straight line[7]. R.B. Pandey on the other hand says that they can be assigned to a date earlier that of the Aśōkan inscriptions[8]. However, D.C. Sircar assigns these records in one context, about 209 B.C.[9] and in another to a date not much earlier than 100 B.C.[10] Whereas S.Sankaranarayana placed these records to the pre-Mauryan age[11]. After a critical observation of these epigraphs, C.S. Upasak thought that, 'although a few earlier features do exist side by side, the script can neither be prior to Aśōka nor can it be a widely used regional variety. It is beyond doubt that a century or two elapsed after the Mauryas, and writing took this shape because of the individual engraver, who was not very conversant with the script of his time.'[12].

Why the scholars differed in placing these inscriptions as pre-Aśōkan, is due to some interesting features like the introduction of five peculiar forms of letters, the inverted form of letters and finally attaching of a short horizontal stroke to the right of the consonant for short ***a***.

Buhler described all these peculiarities in a detailed manner in *Epigraphia Indica*. Some interesting features as found in the casket inscriptions are mentioned hereunder.

1. The letters which agree exactly with those of Aśōka, are 23 in number viz., the initial vowels *a, ā, ū o* and the consonants ***ka, kha, ga, chha, ñam, ṭa, ṭha, ṇa, ta, tha, dha, na, pa, pha, ba, ya, ra, sa*** and ***ha*** (P1.11).
2. The abnormal letters are ***gha*** (I.7.i-iii), ***ja*** (I.11.v and vii), ***ma*** (I.27.i-vi), ***la*** (I.30.i-ii) and ***ṣa*** (I.34.i-iii).
3. There is a new form of ***ḷa*** (I.31.i-ii) which is not found in the Aśōkan Edicts but it represents the South Indian sound.
4. Another peculiar feature worth mentioning is the serif for consonants which is attached as a dash to the letters at the top. The long ***ā*** is generally marked by a horizontal stroke with its terminal hanging down from its end.

5. The other peculiar features are:
   a. The first palatal ***cha*** (1.9.i-iv) has a tail caused by a prolongation of the vertical.
   b. The third lingual ***ḍa*** (I.15.i)exhibits the cursive stroke instead of the straight ones.
   c. The dental ***da*** (I.20.i-iii) and the fourth labial ***bha*** (I.26.i-iii) exactly resembles Aśōkan characteristic features, but the letters are turned round.
   d. In the second palatal ***chha*** (I.10.i-ii), the engraver starts the bisecting vertical from the central point of the circle.
   e. A dot is placed within the consonant probably indicative of doubling the consonant as in ***bo*** [ ] and ***ma*** [ ].

The above mentioned characteristic features denote its special variety of formations some of which we do not find in any other inscriptions of Āndhradēśa, either in the Aśōkan Edicts of Eṛṛaguḍi, Rājulamandagiri and Amarāvatī, or in the Amarāvatī, Kēsānapalli and Vaḍḍamānu inscriptions of the same region i.e., the Guntur district (lower Kṛishṇa valley.)

The 10th inscription found on the hexagonal crystal bead also consist of two peculiarities which we have noticed above, (a) The two letters like ***cha*** (II.9.i) and ***da*** (II.20.i-iii) resemble the above alphabet found on the casket inscriptions, (b) The letter ***ma*** (II.27.i-ii) is not inverted; it shows a resemblance with Aśōkan ***ma***.

The medial formation as usual, agrees with the Aśōkan Edicts. The same old Aśōkan ***śa*** (II.33.i-ii) is found two times in the crystal bead inscription.

Based on the agreement of characters, with Aśokan inscriptions, Buhler thought that this crystal bead belongs to the same period.

It is true that in the crystal bead, shapes of the letters are almost akin to Aśōkan forms, but there is an exception in the tailed ***cha*** and ***śa***. The letter ***śa*** is very rarely used in the early inscriptions of Āndhradēśa, because of the predominance of the Prakrit language. In the casket inscriptions ***sa*** and ***ṣa*** are substituted for the word *Samana,* whereas in the bead inscription ***śa*** is used. The use of ***śa*** is found later in the inscriptions of Ikṣāvāku period where Sanskrit was employed.

On the basis of the above peculiarities we may conclude in the following manner:

1. The innovations of the peculiar shapes of letters found on the casket inscriptions are not at all traceable in any other inscription elsewhere. No further evaluation of them is noticed in Āndhra script of later ages.
2. Serif for the letters was probably adopted locally. The medial sign for ***ā*** is distinguished by a downward stroke. A consonant followed by *anusvārā* implies the sound for ***a*** and thus the engraver omitted the serif. It indicates that the engraver was a local person. That's why he invented a special letter ***ḷa*** for the Draviḍi alphabet.
3. One should agree with Upasak that the letter ***da*** and ***dha*** exhibit later tendencies, but the letter ***bha*** also is in the reversed form. Thus the scribe must have employed many new forms on the stone.

It is evident that these inscriptions were written by two different persons owing to which two types of the alphabet appeared on the stone and crystal. All the ten inscriptions were written in the same period. The resemblance of a majority of the letters with those of Aśōkan and a few with those of a later period shows that these inscriptions were engraved after a few decades of Aśōka.

PALAEOGRAPHICAL NOTE:

VOWELS

The letter ***a*** (I.1.i-iii; III.1.i; IV. 1.ii) shows archaic features of angularity i.e., the two left arms met at the central point of the vertical, whereas in Kēsānapalli and Dhūlikaṭṭa they exhibit cursive forms (V.1.i-ii; VI.1.i).

The latter ***ā*** persists its previous form, and the horizontal stroke is attached to the middle of the right side of the vertical (I.1.iv) and sometimes a little above (V.1.iii).

The vowel ***u*** (1.2.i-ii) resembles Roman letter 'L'.

The letter ***o*** (1.3.i-ii) shows the Roman letter 'Z' sometimes it is written in a curvilinear manner.

CONSONANTS

Gutturals

The letter ***ka*** (I.4.ii; III.4.i) continues its old form.

The question mark type ***kha*** appears with a triangle at its base as at Amarāvatī (IV.5.i) and without that feature at Bhaṭṭiprōlu (I.5.i).

The two forms of ***ga*** noticed here exhibit the roundish (I.6.i-ii) and angular (II.6.i; IV.6.ii) forms. But C.S. Upasak mentions that only round toped ***ga*** is found at Bhaṭṭiprōlu and it is a later feature.

But we find angular forms of ***ga*** on the inscribed crystal. It is true that the roundish form is more common than the angular forms in the later period. But we found here both the angular and cursive features.

The peculiar shape of ***gha*** (1.7.i) is noticed at Bhaṭṭiprōlu. According to Bühler it is an evolved form over ***ga*** like ***cha*** [ɗ→ɗ] ṭa [ↄ→ ○]. But at Amarāvatī the same old Aśōkan ***gha*** (IV.7.i) appears.

Palatals:

The letter ***cha*** (IV.9.i-iii; V.9.1) retains its usual Aśōkan type. But at Bhaṭṭiprōlu it exhibits angular (1.9.iii) and cursive (1.9 i-ii) forms, with a tail at its end.

We found only one type of ***chha*** (1.10.i), which is of the previous form, but the middle vertical starts from the centre of the circle.

Two types of ***ja*** appear here, which exhibit three armed straight vertical ***ja*** (I.11.i-ii) and the angularised double curved variety (IV.11.i-ii). Sometimes at Bhaṭṭiprōlu the central line of the letter ***ja*** (1.11.vii) is lost.

The inscriptions from Vaḍḍamānu and Amarāvatī contain only the letter ***ha*** (III.12.i; IV.12.i) which shows archaic shape.

The letter ***ña*** (I.8.i) exhibits a vertical with two horizontal strokes at its right top but the lower stroke slants downwards.

Linguals:

There is nothing new in the letters ***ṭa*** (I.13.i; IV. 13.i-ii), ***ṭha*** (I.14.ii; IV.14.i), ***ḍha*** (IV.16.i) and ***ṇa*** (I.17.i-ii; II.17.i-ii). But at Bhaṭṭiprōlu the letter ***ḍa*** (I.15.i) comprises a slanting stroke.

Dentals:

The letter ***ta*** (I.18.i-vii; IV.18.i-x) retains all the main types as discussed in the previous chapter. But at Kesānapalli the letter exhibits a cursive shape (IV.18.i-viii).

A circle with a dot in the middle is the shape of letter ***tha*** which retains its previous form (I.19.i-ii; IV.19.i).

The letter ***da*** is written in a cursive manner, in the same old Aśōkan pattern, in which the main curve is open to left (IV.20.i-iv; V.20.i-viii). But its shape varies more than the other letters. Sometimes the middle curve exhibits a compressed form, and at times the verticals of the two ends of the left open curve, could not make angles at either ends of the curve and disappear totally. The disappearance of the vertical is common in the Kēsānapalli and Dhūlikaṭṭa records (V.20.iii, v, viii). Thus curvilinear shapes itself indicate the evolved nature of the letter. It is already mentioned the Bhaṭṭiprōlu features of ***da*** (I.20.i-iii; II.20.i-iii) which exhibit reversed forms in both casket and crystal inscriptions.

The letter ***dha*** (I.21.i; III.21.i; IV.21.i-ii) appears like a reversed Roman letter 'D'.

The letter ***na*** (I.22.i-vii; IV.22.i-iv) retains the previous form but its vertical is becoming shorter.

Labials:

The letter ***pa*** (I.23.i-vii; IV.23.i-iv; V.23.i-v), ***pha*** (I.24.i-ii), and ***ba*** (I.25.i-vii; III.25.i-iii) retain archaic shapes. But in Dhūlikaṭṭa while writing ***pu*** (VI.23.ii), the engraver equalized the verticals.

The letter ***bha*** exhibits two forms. One is the Aśōkan three vertical ***bha*** (IV.26.ii and iv) noticed in Amarāvatī inscriptions. And the other is the cursive or angular hook attached to the middle of the vertical on the left side (IV.26.i-iii; V.26.i). At Bhaṭṭiprōlu, there is the reversed form of ***bha*** (I.26.i-ii) in which a cursive hook is attached to the middle of the vertical on the right. There is also a peculiar ***bha*** (I.26.ii) which may be attributed to the careless writing of the engraver.

In some cases the lower circle of the letter ***ma*** is of a good round shape (IV.27.ii; V.27.i) while in others its shape varies (II.27.i-ii; III.27.i; IV.27 i-ii). This variation leads to the future development. The inverted ***ma*** (I.27.i-ii) is noticed in the Bhaṭṭiprōlu casket inscriptions, whereas on the crystal we found the regular type of ***ma.*** So, this must be an engraver's mistake but not the archaic or the evolved form.

Semi-vowels:

In a majority of the cases the letter ***ya*** (I.28.i-iv; II.28.i-ii; IV.28.i-iv; V.28.i-iii) is of the archaic type, but we noticed a letter at Dhūlikaṭṭa inscription with equalized verticals (VI.28.i) which is a characteristic feature of the later period. The double crescentic form of ***ya*** is not found here.

The letter ***ra*** (I.29.i-iii; V.29.i-iii) appears here as a straight vertical. But in North India the serpentine vertical form of ***ra*** seems to be most popular[13]. We do not find this type of ***ra*** after the Aśōkan Edicts. Even in the Amarāvatī pillar Edict we noticed straight vertical form of ***ra*** only.

Except the peculiar type of ***la*** (I.30.i-iii) found in Bhaṭṭiprōlu, the remaining centres, including Bhaṭṭiprōlu crystal (II.30.i) exhibit actual Aśōkan Characters. But somewhat in an evolved form (IV.30.i-iv; V.30.i-iv; Vi.30.i). Here we noticed both flat based (IV.30.iii, v; V.30.i-ii) and cursive (IV.30.i-ii, iv, v) forms. Some times the base is in a compressed form (IV.30.vi).

For the first time, the letter ***ḷa*** (I.30.i-ii) appears in the record at Bhaṭṭiprōlu. It is simply in the form of ***pa*** with a horizontal bar attached at the centre of the vertical to the right, which resembles to some extent the Aśōkan ***ṣa*** but the only difference is that the middle stroke is curved. This letter is also found at Sāñchī [ς] and Mathura [ς][14]. However, Dani derived this letter from the Brahmi letter ***ṭa*** [ⵛ], whereas T.P. Verma opined that this letter resembles the letter ***ḍa*** and also says that this must have been derived from Aśōkan ***ṛa*** [15][ⵛ] which is formed by a dot put under the letter ***ḍa***. Phonetically also this is closer to the letter ***ḷa*** which was later confined to the South Indian languages.[16] If it is popular in South India, why this letter is completely absent on stone inscriptions of Āndhradēśa till Ikṣvāku inscription is not known. But we found this letter in the biscriptual coins of Puḷumāvi.[17]

The lower circle of the letter *va* does not retain its perfect round shape; rather it varies (Plate II. Line.32).

Sibilants and Ha:

The letter ***śa*** (II.33.i-ii) appears in Aśōkan characters on the crystal inscription at Bhaṭṭiprōlu only. We do not find the continuation of this letter until the Ikṣvāku period.

The peculiar shape of the letter ***ṣa*** (II.34.i-iii) is noticed at Bhaṭṭiprōlu. In Āndhradēśa, upto the Ikṣvāku period, this letter was not in use. It exhibits a peculiar shape like left curved Ikṣvāku ***ka*** the right turned ***ku*** [ꞇ] shaped letter is found in the biscriptual coins of Later Sātavāhana family[18], which was first noticed by Rapson[19], in the coins of Yajña Satakarni. Later scholars like D.C. Sircar and others relied upon Rapson's identification and read it as ***ṣa*** instead of ***ku***.

The letter ***sa*** (Plate II. Line 35) is used most frequently and exhibits many variations. T.P.Verma Classified[20], the letter into two main groups viz., curved hook type and angular hook type. At Kēsānapalli, the two verticals of ***sa*** are equalized (V.35.i, iv) which exhibits an evolved form.

The letter ***ha*** (I.36.i-iv; II.36.i-ii; III.36.i) shows its previous forms like cursive and angular ones. But at Kēsānapalli the letter contains (V.36.i) equalized verticals. Thus we may place the Kēsānapalli records after the remaining records i.e., in the first century B.C. due to the evolved forms noticed in the letters like ***ta, da, la, va, sa*** and ***ha***.

MEDIALS

The medial sign of ***ā*** is attached to the right top of the letters as usual. But in the case of Bhaṭṭiprōlu, the medial sign is distinguished by a downward stroke in ***gā*** (I.6.iii), ***tā*** (I.18.ii), ***dā*** (I.20.ii), ***mā*** (1.27.vi) and ***lā*** (I.30.ii).

The medial ***i*** appears here in angular and curved forms. In the records at Bhaṭṭiprōlu and Amarāvatī, we notice angular forms in the letter ***chi*** (1.9.iii). ***ti*** (IV.18.v), ***di*** (I.20.iii) and ***hi*** (II.36.ii). But in the Kēsānapalli and Dhūlikaṭṭa inscriptions, we found cursive forms with medial ***i*** in the letters ***gi*** (V.6.i). ***ri*** (VI.29.iv) and ***si*** (V.36.vi). For the letters ***ṭa*** (I.14.i), ***ṇa*** (I.17.iii), it is attached at the middle of the letter.

The ***ī*** medial is represented by the two upward strokes in the letter ***gī*** (1.6.iv). ***nī*** (I.17.iv) and in ***ṣī*** (I.34.ii).

The ***u*** medial sign is attached in two ways, at sometimes it is attached to the lower right of the letter in ***ku*** (I.4.ii; IV.4.iv; V.4.iii), ***chu*** (IV.9.iii). ***tu*** (II.18.i;IV.18.vii). ***du*** (V.20.v) and ***dhu*** (V.21.ii).

Sometimes a vertical stroke is added to the right bottom of letters in ***ṇu*** (II.7.ii), ***nu*** (I.22.iv) ***pu*** (I.23.v; IV.23.v; V.23.iii; VI.23.ii) and in another case this is attached to the middle bottom of the letter as in ***bu*** (I.25.iii), ***mu*** (I.28.iii,vi) and ***su*** (IV.35.vi).

Generally the long ***ū*** medial sign is shown by adding two parallel verticals beneath the letter e.g., in ***gū*** (IV.35.vii). But at Bhaṭṭiprōlu this is attached in a different way. In letters like ***jū*** (1.11.v) and ***bū*** (1.25.v) it shows a short vertical starting from the bottom of the letter and later it is divided into two slanting strokes. Here is also one peculiar ***ū*** sign noticed in the letter ***bū*** (1.25.v) in which the vertical is attached with horizontal dash to the lower right corner of the letter.

The ***o*** medial is simply a horizontal line attached to the top of the letter, but sometimes it is divided into two, as in ***no*** (1.17.vi) and ***ro*** (1.29.vii).

The *anusvārā* dot is placed generally at the right top portion of the letters (I.11.vii; V.12.i) but at Dhūlikaṭṭa this dot is placed in the top of the letter (VI.22.i) which is new and occurs in the later inscriptions.

At Bhaṭṭiprōlu, a dot is placed within the letter, as in ***ma*** (1.27.vi) and ***bo*** (1.25.vi), which is probably indicative of doubling the cononants, as pointed out by Bühler[21].

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13. T.P. Verma, *The Palaeography of Brahmi Script in North India,* Varanasi, 1971, p. 52.
14. *Ibid.,* p. 75.
15. C.S. Upasak, *Op. cit.* 1960, 74-75: It was first noticed by Bühler who suggested a dot below the letter ḍa. But Lüders commenting on Bühler's statement and says, "what kept Dr. Bühler speaking with more confidence on this point was probably the belief that ḷa (ṛa) was probably restricted to Southern India". Luders boldly declares that the sign is definitely ḷa. Upasak's explanation is noteworthy in this context, "The correct Pāḷi spelling of the word where this letter occurs in *Eḷaka* or *Eṛaka* and not *Eḍaka* as it would be in the inscription if read without the dot".
16. T.P. Verma. *Op. cit.*, 1971, p. 75.
17. *Infra.,* p. 209
18. *Ibid.*
19. *BMC,* pl. CLXXXVII.
20. T.P. Verma, *Op. cit.,* p. 77.
21. *EI,* II, pp. 323-329.

Explanation of Table I. Plate I.

Bhaṭṭiprōlu Stone Inscriptions

Reference : ***EI,*** II, pp. 323 ff. Ins. Nos. I to IX.

1	1	i	***a***	***Apaka***	III line 6
2	1	ii	***a***	***Anugaho***	III line 7
3	1	iii	***a***	***Arahadinānaṁ***	IX
4	1	iv	***a***	***Ārāmutara***	VII
5	1	v	***aṁ***	***Aṁ***	IX
6	2	i	***u***	***Utaro***	III
7	2	ii	***u***	***Uposhatha***	III
8	3	i	***o***	***Oḍalo***	III
9	3	ii	***o***	***Okhabūlo***	VIII

10	4	i	***ka***	***Sivaka****	I A
11	4	ii	***ku***	***Kura***	I A
12	4	iii	***ku***	***Kubirako***	IX
13	4	iv	***ke***	***Kelo***	VIII
14	4	v	***ke***	***Keso***	VIII
15	4	vi	***ko***	***Kubirako***	IX
16	5	i	***kha***	***Akhago***	VIII
17	5	ii	***khā***	***Pāmukhā***	VI
18	5	iii	***khu***	***Khubirako***	VI
19	5	iv	***khe***	***Nikhetu***	I A
20	5	v	***kho***	***Pāmukho***	VI
21	6	i	***ga***	***Phāliga***	I A
22	6	ii	***ga***	***Nigam***	VI
23	6	iii	***gā***	***Gāmani***	V
24	6	iv	***gi***	***Gilano***	III
25	6	v	***go***	***Gosālakānaṁ***	III
26	6	vi	***gam***	***Shamugaṁ***	I A
27	7	i	***gha***	***Chagha***	VII
28	7	ii	***gho***	***Akhagho***	VIII
29	7	iii	***gho***	***Chagho***	VIII
30	8	i	***ña***	***Hiraññavaghavā***	III
31	9	i	***cha***	***Kurapituno cha***	I A
32	9	ii	***cha***	***Chagha***	VII
33	9	iii	***chi***	***Achino***	VIII
34	9	iv	***chi***	***Chitako***	VIII
35	10	i	***chha***	***Chhadiko***	VIII
36	10	ii	***chho***	***Vachho***	VIII
37	11	i	***ja***	***Rāja***	VI
38	11	ii	***ja***	***Jambho***	III
39	11	iii	***jā***	***Rājā***	IX
40	11	iv	***ju***	***Majusa***	I B
41	11	v	***jū***	***Majūsa***	IX
42	11	vi	***je***	***Jeto***	VIII
43	11	vii	***jam***	***Jaṁbho***	VIII
44	13	i	***ṭo***	***Seṭo***	VIII
45	14	i	***ṭhi***	***Goṭhi***	V
46	14	ii	***ṭho***	***Kaniṭho***	II
47	15	i	***ḍa***	***Iḍalo***	III
48	16	i	***ṇa***	***Samaṇa***	III
49	16	ii	***ṇi***	***Gamaṇi***	V
50	16	iii	***ṇi***	***Kaṇitho***	II

* : Bühler read it as ***Sivasha***

51	16	iv	***ṇu***	***Soṇutaro***	VIII
52	16	v	***ṇo***	***Samaṇo***	VII
53	17	i	***ta***	***Chitako***	VII
54	17	ii	***ta***	***Sonutaro***	VIII
55	17	iii	***tā***	***Patānam***	VI
56	17	iv	***ti***	***Tiso***	III
57	17	v	***tu***	***Pituno***	I A
58	17	vi	***te***	***Tena***	IX
59	17	vii	***to***	***Puto***	VII
60	18	i	***tho***	***Uposhatho***	III
61	18	ii	***tho***	***Thorasisi***	III
62	19	i	***da***	***Idalo***	III
63	19	ii	***dā***	***Dāsho***	VIII
64	19	iii	***di***	***Arahadinānaṁ***	IX
65	20	i	***dha***	***Budhasarirānaṁ***	I A
66	21	i	***na***	***Banava***	I B
67	21	ii	***nā***	***Arahadinānaṁ***	IX
68	21	iii	***ni***	***Nigamā***	VI
69	21	iv	***nu***	***Mahiyānukum***	IV
70	21	v	***ne***	***Negama***	VIII
71	21	vi	***no***	***Achino***	VIII
72	21	vii	***nam***	***Putānaṁ***	vi
73	22	i	***pa***	***Paṇati***	I A
74	22	ii	***pā***	***Pāmukho***	VI
75	22	iii	***pi***	***Shapitukasa***	I B
76	22	iv	***pi***	***Kurapituno***	I A
77	22	v	***pu***	***Putasha***	I B
78	22	vi	***po***	***Poto***	III line 8
79	22	vii	***po***	***Pāpo***	III line 10
80	23	i	***phā***	***Phāliga***	VI
81	23	ii	***phā***	***Phaliga***	I A
82	24	i	***ba***	***Banava***	I B
83	24	ii	***bi***	***Kubirako***	IX
84	24	iii	***bu***	***Budhasa***	I A
85	24	iv	***bū***	***Būbo***	V
86	24	v	***bū***	***Okhabūlo***	VIII
87	24	vi	***bo***	***Bubo***	V
88	24	vii	***bo***	***Kubo***	V
89	25	i	***bha***	***Bharado***	III line 11
90	25	ii	***bhe***	***Kabherako***	III line 10
91	25	iii	***bho***	***Jambho***	III line 13
92	26	i	***ma***	***Majusaṁ***	I A
93	26	ii	***mā***	***Negamā***	VIII line 2

94	26	iii	***mu***	***Shamugam***	I A
95	26	iv	***mu***	***Shamudo***	III
96	26	v	***mu***	***Aramutara***	VII
97	26	vi	***mmā***	***Kaṁmā***	IV
98	27	i	***yā***	***Mahiyānu***	IV
99	27	ii	***yā***	***Gōṭhiyā***	IX
100	27	iii	***yā***	***Gōṭhiyā***	VI
101	27	iv	***ye***	***yena***	IX
102	28	i	***ra***	***kura***	I A
103	28	ii	***ra***	***kurasha***	I B
104	28	iii	***rā***	***sarirā***	I B
105	28	iv	***rā***	***Ārāmutara***	VII
106	28	v	***rā***	***Rāja***	VI
107	28	vi	***ri***	***Sarirā***	I B
108	28	vii	***ro***	***Utaro***	II
109	29	i	***la***	***Galavata***	III line 15
110	29	ii	***lā***	***Gilāno***	III line 13
111	29	iii	***lo***	***Kelo***	VIII line 5
112	30	i	***ḷa***	***Kaḷaho***	III line3
113	30	ii	***ḷi***	***Phaḷiga***	I A
114	31	i	***ba***	***Sivaka***	I A
115	31	ii	***va***	***Galavata***	III line 15
116	33	i	***sha***	***Shamugam***	I A
117	33	ii	***shi***	***Shiha***	VI
118	33	iii	***sho***	***Samaṅadāsho***	III line 11
119	34	i	***sa***	***Budhasa***	I A
120	34	ii	***su***	***Suto***	III line 10
121	34	iii	***so***	***Tiso***	III line 12
122	35	i	***ha***	***Pigaha***	II
123	35	ii	***ha***	***Shiha***	VI
124	35	iii	***hi***	***Hiraṅa***	V line 2
125	35	iv	***ho***	***Kalaho***	III line 3

Explanation of Table II. Plate I.

Bhaṭṭiprōlu Crystal Inscription

Reference: ***EI,*** II, pp. 323 ff. Ins. No. X.

1	1	i	***a***	***Ayasaka***	line 4
2	1	ii	***a***	***Aga***	line 6
3	4	i	***ka***	***Ayasaka***	line 4
4	4	ii	***ke***	***Gilāṇakerasa***	line 4
5	6	i	***ga***	***Aga***	line 6
6	6	ii	***gi***	***Gilanakerasa***	line 4

7	6	iii	***go***	***Gohiya***	line 6
8	9	i	***cha***	***Cha***	line 3
9	14	i	***ṭhi***	***..ṭhiya***	line 5
10	16	i	***ṇa***	***Suvaṇa***	line 2
11	16	ii	***ṇu***	***Samaṇu***	line 3
12	17	i	***tu***	***Mātu***	line 1
13	19	i	***da***	***..dapurahi***	line 1
14	19	ii	***dā***	***Dāna***	line 6
15	19	iii	***de***	***Deśānaṁ***	line 3
16	21	i	***na***	***Deśanaṁ***	line 3
17	21	ii	***naṁ***	***Dānaṁ***	line 6
18	22	i	***pu***	***..dapurāhi***	line 1
19	26	i	***ma***	***Śamaṇu***	line 3
20	26	ii	***mā***	***Mātu***	line 1
21	27	i	***ya***	***Ayasaka***	line 4
22	27	ii	***ya***	***Gohiya***	line 6
23	28	i	***ra***	***Gilāṇakerasa***	line 4
24	28	ii	***ra***	***..dapurāhi***	line 1
25	29	i	***la***	***Gilāṇakerasa***	line 4
26	31	i	***va***	***Suvana***	line 2
27	32	i	***śa***	***Śamaṇu***	line 3
28	32	ii	***śā***	***Desānam***	line 3
29	34	i	***sa***	***Gāmasa***	line 1
30	34	ii	***su***	***Suvaṇa***	line 2
31	35	i	***hā***	***Mahā***	line 2
32	35	ii	***hi***	***Gohiya***	line 6

Explanation of Table III. Plate I.

Vaḍḍamānu Inscription of Somaka

Reference : ***Bhārati,*** June, 1986, pp. 6 to 9.

1	1	i	***a***	***Anubadhi***
2	4	i	***ka***	***Somakasa***
3	12	i	***ño***	***Raño***
4	20	i	***dhi***	***Anubadhi***
5	21	i	***nu***	***Anubadhi***
6	24	i	***ba***	***Anubadhi***
7	26	i	***ma***	***Somakasa***
8	28	i	***ra***	***Raño***
9	34	i	***sa***	***Samakasa***
10	34	ii	***so***	***Somakasa***

Explanation of Table IV. Plate I.

Amarāvatī Inscriptions

References: A. ***ASSI,*** I, p. 101, pl. LVI.
B. ***EI,*** XV, pp. 258 to 275, Ins. Nos. 1 to 20
C. ***SIE,*** I, Ins. Nos. 74 to 76.

1	1	i	***a***	***Apakuyā***	B Ins. No 9
2	1	ii	***a***	***A.....***	B Ins. No 11
3	2	i	***u***	***Utāyā***	B Ins. No 13
4	4	i	***ka***	***Māvuka***	B Ins. No 6
5	4	ii	***ka***	***Lekhakasa***	B Ins. No 12
6	4	iii	***kā***	***Kārasa***	C Ins. No 76
7	4	iv	***ku***	***Kula***	B Ins. No 7
8	4	v	***ko***	***Pākoṭakānaṁ***	B Ins. No 8
9	4	vi	***kaṁ***	***Kaṁma..***	B Ins. No 9
10	5	i	***kha***	***Lekhakasa***	B Ins. No 12
11	6	i	***ga***	***Nigama***	B Ins. No 5
12	6	ii	***ga***	***Gasa***	B Ins. No 20
13	6	iii	***gā***	***Gāmasa***	B Ins. No 2
14	6	iv	***go***	***Gopiyāsa***	B Ins. No 1
15	7	i	***gha***	***. ghala***	B Ins. No 11
16	9	i	***chi***	***Suchi***	B Ins. No 13
17	9	ii	***chi***	***Suchi***	B Ins. No 16
18	9	iii	***chu***	***Chulanandasa***	C Ins. No 74
19	11	i	***ja***	***Rāja***	B Ins. No 12
20	11	ii	***ja***	***Jayāyā***	B Ins. No 12
21	12	i	***ña***	***Dhaṁñakaṭakasa***	B Ins. No 4
22	13	i	***ṭa***	***Dhaṁñakaṭakasa***	B Ins. No 4
23	13	ii	***ṭa***	***Pākoṭakānaṁ***	B Ins. No 8
24	13	iii	***ṭi***	***Sēṭika***	C Ins. No 74
25	14	i	***ṭha***	***Ṭhabaka***	B Ins. No 7
26	15	i	***ḍa***	***Dhaṁñakadakasa***	B Ins. No 5
27	15	ii	***ḍi***	***Paḍipuḍiniyā***	B Ins. No 10
28	17	i	***ta***	***Putasa***	B Ins. No 19
29	17	ii	***ta***	***Likhitasa***	B Ins. No 3
30	17	iii	***ta***	***Tapa....***	B Ins. No 43
31	17	iv	***taa***	***Utāya***	B Ins. No 13
32	17	v	***ti***	***Ukati***	B Ins. No 37
33	17	vi	***ti***	***...tini***	B Ins. No 18
34	17	vii	***tu***	***Mātu***	B Ins. No 13
35	17	viii	***tu***	***Mātu***	B Ins. No 16
36	17	ix	***tu***	***Mātu***	B Ins. No 17
37	17	x	***te***	***Tele***	B Ins. No 3

38	18	i	***tha***	***Thabo***	A
39	19	i	***da***	***Nandasa***	C Ins. No 74
40	19	ii	***dā***	***Dānam***	B Ins. No 37
41	19	iii	***dā***	***Dānam***	B Ins. No 38
42	19	iv	***de***	***De....***	B Ins. No 1
43	20	i	***dha***	***Dhaṁñakaṭakasa***	B Ins. No 5
44	20	ii	***dha***	***Dhanamala***	B Ins. No 13
45	20	iii	***dha***	***Dhaṁñakaṭakasa***	B Ins. No 5
46	21	i	***na***	***Senagopasa***	A
47	21	ii	***ni***	***Paḍipuḍiniyānaṁ***	B Ins. No 10
48	21	iii	***nu***	***Manu***	B Ins. No 1
49	21	iv	***naṁ***	***Pākoṭakānaṁ***	B Ins. No 8
50	22	i	***pa***	***Sengopasa***	A
51	22	ii	***pa***	***Paṭo***	B Ins. No 2
52	22	iii	***pā***	***Pākoṭakānaṁ***	B Ins. No 8
53	22	iv	***pi***	***Gopiyā***	B Ins. No 1
54	22	v	***pu***	***Putana***	B Ins. No 14
55	22	vi	***pu***	***Putasa***	B Ins. No 19
56	24	i	***ba***	***Ṭhabaka***	B Ins. No 7
57	24	ii	***ba***	***Balasa***	B Ins. No 12
58	24	iii	***bā***	***Kuṁbāya***	B Ins. No 17
59	25	i	***bhi***	***Bhi...***	B Ins. No 3
60	25	ii	***bho***	***Thabho***	B Ins. No 6
61	25	iii	***bho***	***Thabho***	B Ins. No 9
62	25	iv	***bho***	***Thabho***	B Ins. No 7
63	26	i	***ma***	***Manu***	B Ins. No 1
64	26	ii	***ma***	***Samanasa***	B Ins. No 11
65	26	iii	***ma***	***Samadata***	B Ins. No 12
66	26	iv	***mā***	***Mātu***	B Ins. No 13
67	26	v	***mā***	***Mātu***	B Ins. No 16
68	26	vi	***mu***	***Muḍakutalasa***	B Ins. No 4
69	27	i	***ya***	***Gopiyā***	B Ins. No 1
70	27	ii	***yā***	***Utāyā***	B Ins. No 13
71	27	iii	***yā***	***Kuṁbāyā***	B Ins. No 17
72	27	iv	***yo***	***Suchiyo***	B Ins. No 18
73	28	i	***ra***	***Kārasa***	C Ins. No 76
74	28	ii	***rā***	***Rāja***	B Ins. No 12
75	28	iii	***re***	***Retiyā***	B Ins. No 6
76	29	i	***la***	***Malamāvuka***	B Ins. No 6
77	29	ii	***la***	***Kulasa***	B Ins. No 7
78	29	iii	***la***	***Sa (m) ghala***	B Ins. No 11
79	29	iv	***la***	***Chulanandasa***	C Ins. No 74

80	29	v	***li***	***Kurivālyāna***	C Ins. No 75
81	31	i	***va***	***Revatasa***	B Ins. No 10
82	31	ii	***vā***	***Kurivāliyana***	C Ins. No 75
83	31	iii	***vu***	***Malamāvuka***	B Ins. No 6
84	34	i	***sa***	***Nigamasa***	B Ins. No 5
85	34	ii	***sa***	***Likhitasa***	B Ins. No 3
86	34	iii	***sa***	***sa (ṁ) gala***	B Ins. No 11
87	34	iv	***sa***	***.. gasa***	B Ins. No 14
88	34	v	***sa***	***.. gasa***	B Ins. No 20
89	34	vi	***su***	***Suchi***	B Ins. No 13
90	34	vii	***sū***	***Sūchi***	B Ins. No 16
91	34	viii	***se***	***Senagopasa***	A
92	34	ix	***so***	***Samadata***	B Ins. No 12

Explanation of Table V. Plate I.

Kēsānapalli Inscriptions

References : Abdul Waheed Khan, ***A Monograph on an Early Buddhist Stupa at Kēsānapalli,*** p. 3 and 4, pl. VI to XXII.

1	1	i	***a***	***Ayapusa***	VI
2	1	ii	***a***	***Aya***	VI
3	1	iii	***a***	***Apakuyā***	XVI
4	1	iv	***ā***	***Āvāsiksa***	IX
5	1	v	***aṁ***	***Aṁtevasikasa***	VI
6	2	i	***o***	***Opino***	XIX
7	3	i	***ka***	***Āvāsikasa***	IX
8	3	ii	***kā***	***Kekā***	XI
9	3	iii	***ku***	***Apakuyā***	XV
10	3	iv	***ke***	***Kekā***	XI
11	3	v	***kaṁ***	***Kaṁgino***	XX
12	4	i	***gi***	***Kaṁgino***	XX
13	5	i	***cha***	***Cha dānam***	VI
14	6	i	***ṭaṁ***	***Paṭaṁ***	XIX
15	7	i	***ṭha***	***Apāṭhāya***	XII
16	8	i	***ḍā***	***Bhaṁḍākārikasa***	XXII
17	10	i	***tu***	***Turukalāya***	XIV
18	10	ii	***tu***	***Duhutuyā***	XI
19	10	iii	***te***	***Amtevāsikasa***	VI
20	10	iv	***to***	***Torālāya***	X
21	11	i	***the***	***Therasa***	VI
22	12	i	***da***	***Damurā***	IX
23	12	ii	***dā***	***Dāmurā***	XV
24	12	iii	***dā***	***Dānam***	XXII

25	12	iv	***dā***	***Dānam***	VI
26	12	v	***du***	***Duhutuyā***	XI
27	12	vi	***de***	***Devasa***	VI
28	12	vii	***do***	***Domura*****	XVIII
29	12	viii	***do***	***Domura***	XX
30	13	i	***dha***	***Badhakasa***	VI
31	13	ii	***dha***	***Baṁdhukasa***	XVI
32	14	i	***no***	***Kaṁgino***	XX
33	14	ii	***naṁ***	***Dānaṁ***	XXII
34	15	i	***pa***	***Apakuyā***	XV
35	15	ii	***pā***	***Apāthāya***	XII
36	15	iii	***pi***	***O. pino***	XIX
37	15	iv	***pu***	***Ayapusa***	VI
38	15	v	***pe***	***Peravanakasa***	XVIII
39	16	i	***ba***	***Baṁdhukasa***	XVI
40	17	i	***bha***	***Bhaṁḍākārikasa***	XXII
41	18	i	***mu***	***Damura***	IX
42	19	i	***ya***	***Ayapusa***	VI
43	19	ii	***ya***	***Duhutuya***	XI
44	19	iii	***ya***	***Apakuyā***	XV
45	20	i	***ra***	***Varakasa***	XIII
46	20	ii	***rā***	***Torālāyā***	X
47	20	iii	***rā***	***Parālāsa***	XXII
48	20	iv	***ri***	***Bhaṁḍākāriksa***	XXII
49	20	v	***ru***	***Turukalāyā***	XIV
50	21	i	***lā***	***Torālāyā***	X
51	21	ii	***lā***	***Turukalāyā***	XV
52	21	iii	***lā***	***Palāya***	XX
53	21	iv	***lā***	***Parālāsa***	XXII
54	22	i	***va***	***Varakasa***	XIII
55	22	ii	***vā***	***Aṁtevāsikasa***	VI
56	22	iii	***vā***	***Āvāsikasa***	IX
57	23	i	***sa***	***Badhakasa***	VI
58	23	ii	***sa***	***Aṁtevāsikasa***	VI
59	23	iii	***sa***	***Turukasa***	IX
60	23	iv	***sa***	***Āvāsikasa***	IX
61	23	v	***sa***	***Paralasa***	XXII
62	23	vi	***si***	***Āvāsikasa***	IX
63	24	i	***hu***	***Duhutuyā***	XI

* : *Khan read it as* ***Tarālayā***

** : *Khan read it as* ***Damura***

Explanation of Table VI. Plate I.
Dhūlikaṭṭa Naga Slab Inscription

Reference : V.V., Krishna Sastry, ***The Proto and Early Historical Cultures of Andhra Pradesh,*** Hyderabad, 1983, p. 145, pl. 61 and 62.

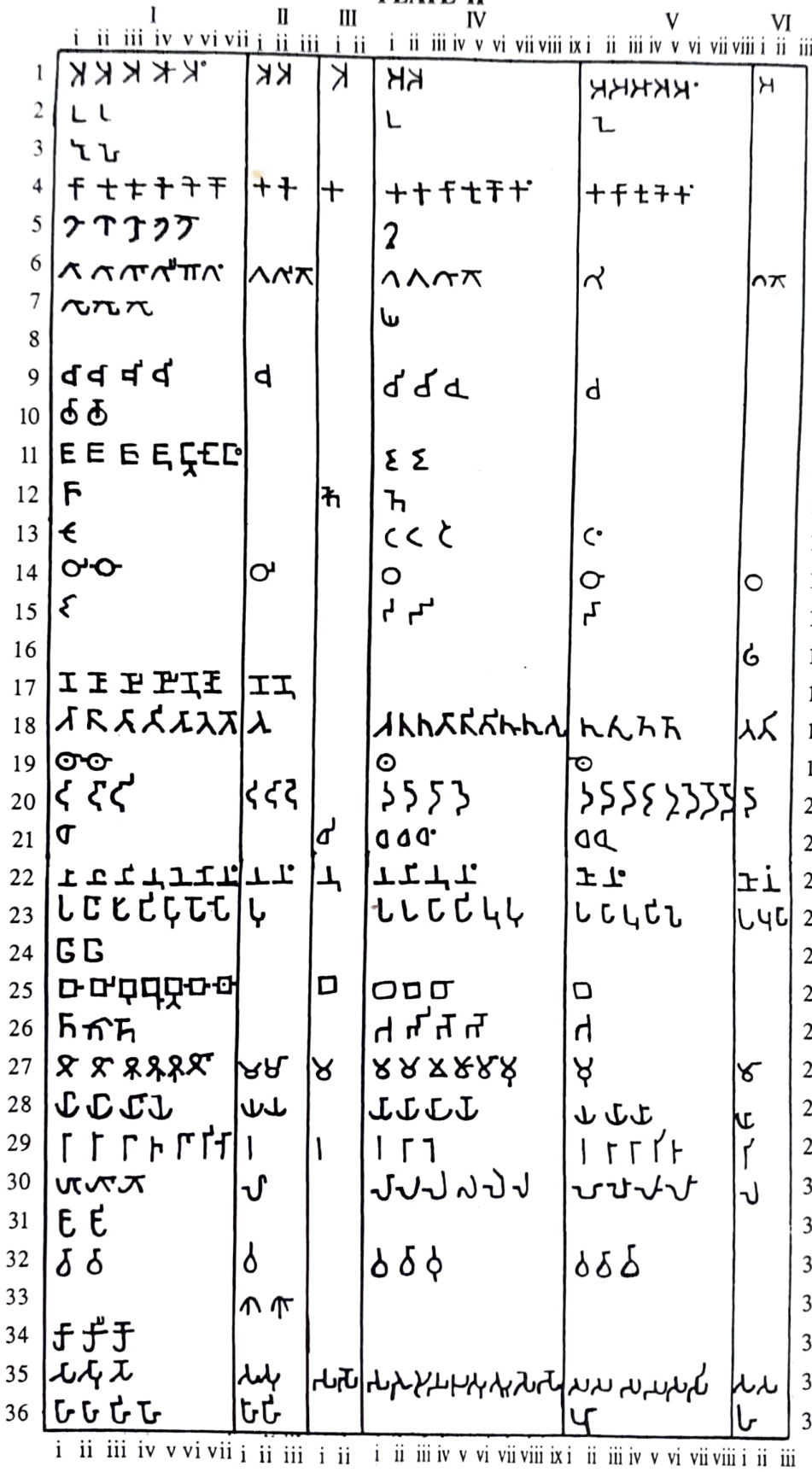
1	1	i	***a***	***Āyago***
2	4	i	***ga***	***Gahapatino***
3	4	ii	***go***	***Ayago***
4	7	i	***tha***	***Pāṭhalasa****
5	9	i	***ḍa***	***Māḍari***
6	10	i	***ta***	***Putasa***
7	10	ii	***ti***	***Gahapatino***
8	12	i	***dā***	***Dānaṁ***
9	14	i	***no***	***Gahapatino***
10	14	ii	***naṁ***	***Dānaṁ***
11	15	i	***pa***	***Gahapatino***
12	15	ii	***pā***	***Pāṭhalasa***
13	15	iii	***pu***	***Putasa***
14	18	i	***mā***	***Māḍari***
15	19	i	***ya***	***Āyago***
16	20	i	***ri***	***Māḍari***
17	21	i	***la***	***Pathalasa***
18	23	i	***sa***	***Putasa***
19	23	ii	***sa***	***Pāṭhalasa***
20	24	i	***ha***	***Gahapatino***

* : *Sastry read it as* ***Pathalasa.***

PLATE II

Inscriptions of the Pre-Sātavāhana Period (c. 200 B.C.—1 B.C.)					
I	II	III	IV	V	VI
Bhaṭṭiprōlu	Crystal	Vaḍḍamānu	Amarāvatī	Kēsānapalli	Dhūlikaṭṭa

PLATE II



II B BHAṬṬIPRŌLU CASKET INSCRIPTION OF KUBIRAKA

(c. 200 B.C.)

Transcript :-

I. *Arahadinanaṁ goṭhiyā majūsa cha sha(m)u go cha(I)*
tena kamayena kubirako rājā aṁ(k)i (II)

II. *1. (Negama)*
2. Vachho Chagho
3. Jeto Jambho Tiso
4. Reto Achino Shabhiko
5. Akhagho Kelo Keso Maho
6. Seto Chhadiko Okhabulo
7. Sonutaro Samano
8. Samandasho Samako
9. Kamuko Chitako []

Chapter VI

PALAEOGRAPHY OF THE SĀTAVĀHANA PERIOD (c. 1 A.D.—225 A.D.)

The records of the Sātavāhana period are divided into two phases and discussed. The first phase comprises the records of the Early Sātavāhana period and the second phase comprises the records of the later Sātavāhana period. Though the Sātavāhanas rose to power by c.28 B.C, the inscriptions of the Early Sātavāhanas, even of king Kṛishṇa might belong to the first decade of 1st century A.D. Hence, the study starts from c.1 A.D.

I. Early Sātavāhana Period : (c.1 A.D.-100 A.D)

The development of the letters during the pre-Sātavāhana period was very slow and to some extent static. A majority of the Aśōkan characters are adopted in the prē-Sātavāhana period. In North Western India, the Saka Kṣātrapas introduced revolutionary changes in the art of writing of the Brāhmī script.[1] Verma opines that 'The 1st century A.D is the most important period of the history of the Brāhmi script simply because changes introduced at the beginning of this century proved to be a turning point, paving the way for accelerated changes and consequently developing into regional script'[2]. He thinks that a new pen-style was responsible for the changes. But during this period, we do not find such type of radical changes in the Brāhmī script of Āndhradēśa, because all the records studied here are label in character except the record of Mahāmeghavāhana Sirisada of Guṇṭupalli. This record also continues the early characters. But until the middle of the 2nd century A.D.no royal record is available in Āndhradēśa.

The inscriptions studied and analysed in Plate III A come from Guṇṭupalli, Sālihuṇḍam, Vaḍḍamānu, Mālakoṇḍa and Amarāvatī in six Tables.

PALAEOGRAPHICAL NOTE

VOWELS

Only three vowels are known to have been used in this period. The vertical of ***a*** (I.1.i; II.1.i; V.1.i) is usually a straight line with thick top head-mark. The lower left curve of ***a*** takes an additional inward curve, producing a beautiful effect. But at Malakonda the letter ***a*** was written in a different manner (IV.1.i) in which the vertical takes an angular bend at the centre. This is an archaic feature found in the inscriptions of early Tamil caves[3].

The letter ***u*** (III.2.i) continues its older form of an angle opening to the right. In the inscriptions of Amarāvatī we noticed long ***ū*** (V.3.i-ii) in which a horizontal dash is attached at the centre, the top of the vertical is thickened and at one instance the vertical takes a bend at the middle.

CONSONANTS

Gutturals:

In this period the vertical of ***ka*** (1.4.i; II.4.i; V.4.i-iii) was lengthened and in majority cases the top head being triangular one. The horizontal cross is a straight line in many cases.

The letter ***kha*** (VI.5.i-ii) appears in the Mēghavāhana Sirisada's inscription of Guṇṭupalli, with simply a hook at its lower end attached with a horizontal dash to the right or a small triangle.

The angle of ***ga*** (I.6.i; V.6.i; VI.6.i) changes into a fine curve.

Palatals:

The letter ***cha*** (VI.8.i) exhibits archaic shape in the Sirisada inscription. However, in the Amarāvatī inscriptions the letter (V.8.i-iv) takes a long belly shape and sometimes develops into a beautiful crescentic loop. Here the vertical is continued.

The letter ***ja*** (VI.9.i) shows the cursive feature in the left limb and horizontal stroke.

The letter ***ñ*** (II.9.i) appears for the first time in the Sālihuṇḍam inscription of Aśōkasiri. The archaic form persists.

Linguals:

The letters ***ṭa*** (V.10.i) and ***ṇa*** (I.12.i) continue thier previous forms, whereas the letter ***ḍa*** acquires both angular (V.11.i) and curved (VI.11.i) forms.

Dentals:

The letter ***ta*** continues its older form. But in this period this letter with a hook to the left is common feature (I.13.ii-iii, III.13.i; V.13.ii, iii-vii). This type of ***ta*** is used in Sāñchī and Bārhut records of Northern India during the previous period. After that they discarded this form from the 1st century A.D[4].

The letter ***tha*** continues its older form.

From the view point of the development of the letter ***da*** this period represents a transitional one. The previous form of ***da*** with an opening to the left still continues at Guṇṭupalli (I.15.i-iii), Mālakoṇḍa (IV.14.i) and Amarāvatī (V.14.i-iv). But sometimes the central curve is compressed (I.15.ii; V.15.v; VI.14.i-ii) makes an angle at the centre and the lower vertical gradually turns to the right, which exhibits a later development. Sometimes the top vertical shows a thickened head mark.

There is nothing new in letter formation of ***dha*** but there is one instance at Guṇṭupalli, where this letter acquires a triangular shape (I.16.i)

The letter ***na*** also continues its older form, but the vertical is gradually shortened (I.17.i-ii).

Labials:

In this period the verticals of ***pa*** are equalized. The Guṇṭupalli inscriptions exhibit the round based form (I.18.i; VI. 18.i-ii) of ***pa*** whereas at Amarāvatī it develops a beautiful shape i.e., the angular based ***pa*** (V.18.ii) and sometimes the left vertical takes an inward curve (V.18.i). In a majority of cases, the bottom develops a roundish shape and left vertical takes an inward curve (V.18.ii-iv) usually the left and optionally both the curves are marked with triangular head marks.

Ba remains its square form, but at Guṇṭupalli we notice a different shape of ***ba*** (I.19.i) in which the bottoms of the two limbs develop a complete curve like the Roman 'U'.

Two forms of ***bha*** are noticed here. In one case the early form appears (III.20.i), and in another case the left hook is slightly broad end and beautifully tilted (I.20.i-ii).

The letter ***ma*** of this period consists archaic forms as well as the most advanced forms. At Guṇṭupalli, the lower part of ***ma*** (I.21.i-ii; VI.21.i-ii) has a circle, whereas in the Amarāvatī inscriptions in addition to the circular forms, we noticed triangular based ***ma*** (V.21.ii,vii).

Semi-vowels:

The crescent shaped ***ya*** (I.22.i; V.22.i-ii) with its vertical in reduced form is common during this period. But in one case the base is flattened (V.22.iii) and the verticals are equalized. The letter ***ra*** retains its old form. In one instance, the vertical (V.22.ii) gradually slants towards right.

A peculiar form of ***la*** (VI.23.i-iii) is noticed in the Sirisada's inscription at Guṇṭupalli, which we do not find in any other inscriptions of Āndhradēśa. It is not evolved from the Bhaṭṭiprōlu ***la*** [ऌ]. It might have evolved from the common form of la [ल] in which the engraver discarded the left hook and simplified the letter, into the form of a reverted Roman letter 'L'. But at the same time, one private record of the same place continues the old curved form of ***la*** (I.23.i). And at Amarāvatī we find angularized ***la*** (V.23.i-ii) in which the right verticals are lengthened.

The rounded lower circle of ***va*** developed into the triangular form (I.24.i, iii; IV.24.i-ii; V.24.i-iv), which is the standard form of the period. Its vertical was continued optionally, but is also sometimes reduced. But one exception is that which we have from Sirisada's inscription where we notice the oval shaped ***va*** (VI.24.i) with a short vertical attached at the top.

Sibilants and Ha:

In majority cases the verticals of ***sa*** are equalized (Plate III.A, Line25) and the main curve of ***sa*** is drawn in a single stroke and then a hook is added to the left (I.26.ii; V.26.i; VI.26.ii). We also noticed the most advanced forms of this letter in the Amarāvatī records (V.26.ii).

The letter ***ha*** continues its old cursive form in Guṇṭupalli (I.27.ii) and Mālakoṇḍa (IV.27.i). But at Amarāvatī, the verticals of ***ha*** (V.27.i-iv) at Guṇṭupalli in Sirisada's inscription, the scribe did not follow a proper style while engraving. It is interesting to note this feature in one private record at Guṇṭupalli (I.27.i).

MEDIALS

The medial signs like ***a, i, u, ū, e*** and ***o*** are continued in this period. The only one developed form is in ***i*** medial which takes a beautiful semi-circular flourish in the letters ***chi*** (V.8.ii-iii), ***ti*** (V.13.vi), ***ni*** (1.17.v) and ***si*** (V.26.iv).

Later Sātavāhana Period: (c. 101 A.D.—225 A.D.)

I have grouped the records of this period into private records and royal records. In the first group I have selected some of the records from Amarāvatī, Guṇṭupalli, Ghaṇṭasāla, Nāgārjunakoṇḍa and Vaḍḍamānu. The second group comprises the epigraphs of the Sātavāhana kings and one Sada king. The details of the royal records are as follows:

1. Amarāvatī inscription of Vāsiṣṭhīputra Puḷumāvi.
2. China-ganjam inscription of Gautamīputra Yajña Sātakarṇi.
3. Nāgārjanakoṇḍa inscription of Gautamīputra Vijaya Sātakarṇi.
4. Koḍavali inscription of Vāsiṣṭiputra Chaṁḍasāti.
5. Jugliguṇḍu inscription of Sātavāhana Siri Puḷumāvi.
6. Vēlpūr inscription of Hāritīputra Aira Mānasada.

However, Aira Mānasada mentioned in the last inscription is not dated, but palaeographically (Plate III B.Table VI) he may be placed before Puḷumavi[5] of the Amarāvatī inscription.

I.K.Sarma identified Puḷumāvi of the Amarāvatī record with that of the Puḷumāvi of Jungliguṇḍu record on the basis of their coins and epigraphs[6]. But the latter's record contains a looped form of ***ṇa***[7] which is a later

feature, absent in the Amarāvatī record of Puḷumāvi. In addition to this, at Jungliguṇḍu the *anusvārā* dot is placed on the top of the letters in *taṁ* and ***naṁ***. Where as in the Amarāvatī record, this is placed to the right of the letters in ***dhaṁ***, ***naṁ*** and ***piṁ***. Hence these features indicate that Puḷumāvi of the Jungliguṇḍu record might be placed in a successive period.

PALAEOGRAPHICAL NOTE:

VOWELS

Among the vowels, the form of ***a*** varies much. The vertical of the letter is generally bigger than the two arms at the left. The lower tip of the vertical is curved to left, but the size of the vertical varies much. And the lower left arm takes an inward curve and exhibits a beautiful form. This feature is found in almost all records of this period (Plate III B & C. and Line I.) But the private records at Amarāvatī (I.I.iv) and Guṇṭupalli (II.1.i) show the vertical in a simple straight line.

Here we notice two forms of the letter ***i*** i,e., thickened dots arranged in triangular points (C.II.2.i) and short curved lines (C.II.2.ii; B.I.2.i).

The letter ***u*** (C.I.3.ii; C.II.3.i) retains its 'L' shaped form. Sometimes it exhibits (C.I.3.i; C.III.3.i) an evolved form, in which the vertical is curved at the middle, and resembles the letter ***da*** of the same period.

The letter ***e*** (B.II.3.i) retains its older form. The letter ***ai*** also is noticed (B.VI. 3.i) in the record of Mānasada.

CONSONANTS

Gutturals:

In the private records the letter ***ka*** (Plate III C, Line 4) sometimes exhibits the elongation of the vertical with a rare curl to the left (C.I.4.i-iii,v), when compared to the private records, in the Royal records the vertical of the letter takes more elongation and its lower end curls to left (Plate III. Line 4). The middle horizontal of ***ka*** maintains its straight form, and the triangular top head-mark continues. But sometimes the two ends of the horizontal line are also thickened like the top head mark (C.I.4. iv-vi; C.II.4.iii). In one instance at Amarāvatī, the vertical bends beautifully at the centre and its lower end takes a beautiful turn to the left (C.I.4.v). It invariably anticipates the Ikṣvaku characters of a later period.

The triangular base of ***kha*** (C.I.5.ii-iii; B.II.5.ii) now becomes more prominent. In some cases the base acquires a small slanting stroke to the left (C.I.5.i; C.II.5.i). In the record of Chaṁḍasāti, the hook of this letter (B.IV.5.i) is enlarged and the lower triangle form is slightly curved.

The round-topped ***ga*** becomes the standard form of the period.

The letter ***gha*** (Plate III.C. line 6) is fully angularised as the standard form. Its verticals are straight and equalized but in advanced forms the left verticle takes an inward bend (C.I.7.iii; c.III.7.i). In majority cases, all the vertical ends maintained triangular head-marks.

Palatals :

The crescentic looped ***cha*** (Plate III C. line 8 and III B. Line 7) is the most accepted form of this period and it appears with many variations. Its verticals are also gradually shortened and then disappear, leaving a triangular head-mark.

The double looped ***chha*** (B.I.8.i; B.II.8.i) becomes the standard form, but the vertical disappears, leaving a triangular head-mark on the left loop.

The curved form of ***ja*** (C.I.9.i-ii; C.II.9.i-iii) continues side by side with the angular form (B.II.9.i; B.III.9.i; B.V.9.i). The vertical of the angular ***ja*** is generally straight, though at China-ganjam (B.II.9.i) it is curved.

The letter ***ha*** (Plate B.Line.10) continues its older form, but the lower end turns to left.

Linguals:

The letters ***ṭa ṭha***, ***ḍa*** and ***ḍha*** maintain their older forms. But the letters ***ḍa*** and ***ḍha*** develop a round back opened to the right.

The letter ***ṇa*** appears in three forms, i.e., one is the usual Aśōkan type of ***ṇa*** (C.IV.14.i), the second one (B.II.13.i) shows only the lower horizontal developing an angle opened to the bottom and the other is the looped form (B.III.13.i).

Dentals:

In addition to the previous forms, here appear for the first time the looped ***ta*** (C.I.15.i; C.II.15.iii) in the private records as well as the royal records of (C.II.14.i-v; B.III 14.i-ii; B. IV. 14.i-ii.) Yajña Sātakarṇi and Chaṁḍasāti. It is interesting to note that the looped form of ***ta*** is absent in the inscriptions of Aira Mānasada on the other two Puḷumāvis of Amarāvatī and Jungliguṇḍu inscriptions. Hence we assess that this is an evolved form which was continued in the Ikṣvāku period.

When compared to the hill typed ***ta*** the right hooked ***ta*** is predominatly used in this period. And it is evident that the looped ***ta*** is evolved from the right hooked ***ta*** (C.II.15.i-ii; C.III, 15.i-ii and B.VI. 14.i-iii) which is a standard form of this period. No change has occurred in the shape of ***tha***.

All the previous forms of ***da*** are continued (Plate III C. Line 17) in this period. But at Ghaṇṭasāla (C.III.17.i-ii) this letter was written like curved ***ja*** of Aśōkan times but the middle stroke takes a curve open to the left.

The letter ***da*** retains its older forms. The shape of the letter varies very much (Plate III C. Line 18 and Plate III B. Line-7).

The letter ***na*** also continues its older form. The horizontal line takes a loop (C.I.19.iv; C.II.19.ii; C.IV.19.i) rarely in the private records. Except the Jungliguṇḍu inscription of Puḷumāvi (B.V.18.i-ii), the remaining royal records maintain the previous forms. The looped ***ta*** and the looped ***na*** are also in evolved forms, predominantly used in the later period.

Labials:

In almost all cases, the letter ***pa*** (Plate IIIC. Line 19. and plate III B.Line 20) exhibits its angular form with its left arm curved in some cases. In majority cases only the left arm receives the head-mark. Sometimes the base line is also slightly bent. But in the Vēlpūr inscription of Mānasada, the letter shows an evolved form (B.VI.19.i) in which the left arm and base line are also notched.

Ba retains its previous form of square shape. Occasionally the left arm (C.1.21.i,iii, v,vi) and rarely the base line (C.I.21.ii) takes an inward curve.

The letter ***bha*** (Plate III C. Line 21 and Plate III B. Line 20) develops a notch between two humps. A small vertical is attached on the left hump, but its top end bears a triangular head-mark. Dani calls it as a notched ***bha***[8].

The triangular based ***ma*** is (Plate III C.Line 23 and Plate III B. Line 21) standardized during this period, and occasionally appears as a round based ***ma*** also. But sometimes the base is compressed (C.I.23.vi-vii) and sometimes the base line of the triangular ***ma*** takes an inward curve. Later it is called as a notched type of ***ma***.

Semi-vowels:

The round based ***ya*** (Plate III C.Line 24 and III B. Line 22) usually appears in this period. Some times the central vertical takes a slight bend.

The letter ***ra*** retains its older forms.

Both the curved and the angular form of ***la*** (IIIC.Line 26 and III B.Line 24) are continued. Occasionally the base line exhibits a notch. But the vertical end curves beautifully to the left.

The triangular form of ***va*** (Plate III C.Line 27 and III B. Line 25) is the most frequent form of this period. The vertical of the letter shortens and in many cases disappears, but the triangular or the line head-mark persist.

Sibilants and Ha:

The letter ***sa*** (Plate III C.Line 28 and III B. Line 26) shows different shapes.

The angularized ***ha*** (Plate III C. Line 29 and III B. Line 27) is commonly used during this period, but in majority cases, the left arm, and occasionally the base line take an inward curve.

MEDIALS

The medial signs like ***ā, i, ī, u, ū,*** and ***e*** continue their previous forms. Sometimes ***i, ī, u,*** and ***ū*** medials exhibit different shapes while being attached to the letters.

The ***i*** medial sign acquires beautiful forms which we notice in the letters, ***ki*** (C.II.4.iv), ***gi*** (C.II.6.iii) ***ghi*** (C.I.7.iv), ***ni*** (B.IV.13.i), ***ti*** (B.I.14.iii and B.II.14.iii), ***di*** (B.III.16.i) and ***pi*** (B.IV.19.ii). The medial sign ***ī*** is noticed at Koḍavali inscription in the letter ***ṭhi*** (B.IV.11.i) in which it shows a horse-shoe shape.

The medial ***u*** also develops a curve at the centre and curls to the left in the letter ***pu*** (B.I.19.v). In the letter ***bu*** (C.I.21.vii) the medial ***u*** sign is attached to the right corner and it shows a bend at the centre and the lower end curls to the right.

CONJUNCTS

The only conjuct letter found in this period is ***ṇṇi*** (B.III.28.i) in the Nāgārjunakoṇḍa record of Vijaya Sātakarṇi.

ANUSVARA

Genrally, the *anusvārā* dot is placed on the top of the letters in ***kaṁ*** (B.III.4.i) ***taṁ*** (B.V.14.v), ***thaṁ*** (B.II.15.*i*), ***daṁ*** (B.II.16.ii) ***dhaṁ*** (B.II.17.ii) ***naṁ*** (B.V.18.v) ***maṁ*** (B.II.21.iii) ***yaṁ*** (C.I.24.viii) and ***saṁ*** (B.II.26.iv), whereas in Amarāvatī record of Puḷumāvi it is placed to the right top corner of the letter.

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4. T.P. Verma, *Op. cit.*1971, p. 70, pl. III.
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6. I.K. Sarma. *Coinage of the Sātavāhana Empire,* Delhi, 1980, pp. 23-26.
7. *El,* XIV, pp. 153-155.
8. A.H. Dani, *Indian Palaeography*, London, 1963, p. 87.

Explanation of Table I. Plate IIIA

Guṇṭupalli Inscriptions

Reference : ***JESI,*** V, pp. 48-61, pl. II-2.

1	1	i	***a***	***Atevāsika***	II line 2
2	1	ii	***aṁ***	***Aṁtevāsika***	III line 4
3	4	i	***ka***	***Atevāsika***	II line 2
4	4	ii	***ka***	***Bhikunena***	III line 4
5	5	i	***ga***	***Nāgapavata***	III line 3
6	12	i	***na***	***(Bu) dhiṇa****	III line 4
7	13	i	***ta***	***Nāgapavata***	III line 3
8	13	ii	***ta***	***Bhayata***	II line 2
9	13	iii	***te***	***Atevāsika***	II line 2
10	14	i	***the***	***Therasa***	II line 2
11	15	i	***da***	***Nadasa***	II line 2
12	15	ii	***dā***	***Sānādāsa****	III line 2
13	15	iii	***dā***	***Dāna***	III line 4
14	16	i	***dhi***	***(Bu) dhina***	III line 4
15	16	ii	***dhi***	***(Bu) dhi***	IV line 13
16	17	i	***na***	***Dana***	III line 4
17	17	ii	***na***	***Aṁtevāsinena***	III line 4
18	17	iii	***nā***	***Sānādāsa***	II line 2
19	17	iv	***nā***	***Nāgapavata***	III line 3
20	17	v	***ni***	***Nivāsisa***	III line 3
21	17	vi	***ne***	***Aṁtevāsinena***	III line 4
22	18	i	***pa***	***Nāgapavata***	III line 3
23	19	i	***ba***	***Ba***	IV line 13
24	20	i	***bha***	***Bhaganaka*****	III line 4
25	20	ii	***bha***	***Bhayata***	II line 2
26	21	i	***ma***	***Mahā***	III line 3
27	21	ii	***ma***	***Mahā***	III line 3
28	22	i	***ya***	***Bhayata***	II line 2
29	23	i	***ra***	***Therasa***	II line 2
30	24	i	***le***	***Le(na)***	IV line 13
31	25	i	***va***	***Nāgapavata***	III line 3
32	25	ii	***vā***	***Nivāsisa***	III line 3
33	25	iii	***vā***	***Vāsinena***	III line 4
34	26	i	***sa***	***Therasa***	II line 2
35	26	ii	***sa***	***Sānadāsa***	II line 2
36	26	iii	***sā***	***Sānādāsa***	II line 2

* I.K. Sarma read it as ***Budhiṇo***

** I.K. Sarma read it as ***Sānadasa***

*** I.K. Sarma read it as ***Bhikunena***

37	26	iv	***si***	***Vāsinena***	III line 4
38	26	v	***so***	***Sova***	II line 2
39	27	i	***ha***	***Maha***	III line 3
40	27	ii	***hā***	***Mahā***	III line 3

Explanation of Table II. Plate III A

Sālihuṇḍam inscription of Aśokasiri

Reference : ***EI, XXXI,*** pp. 87 and 88.

1	1	i	***a***	***Asokasirino***
2	4	i	***ka***	***Asokasirino***
3	7	i	***ño***	***Raño***
4	16	i	***dham***	***Dhamma***
5	17	i	***no***	***Asokasirino***
6	21	i	***ma***	***Dhaṁma***
7	23	i	***ra***	***Raño***
8	23	ii	***ri***	***Asokasirino***
9	26	i	***si***	***Asokasirino***
10	26	ii	***so***	***Asokasirino***

Explanation of Table III. Plate III A

Vaḍḍamānu inscription

Reference : ***Bhārati,*** June, 1986, pp. 6-9.

1	1	i	***ua***	***Utarā****
2	13	i	***ta***	***Utarā***
3	14	i	***tha***	***Thabho***
4	15	i	***ba***	***Dasa***
5	20	i	***bho***	***Thabho***
6	23	i	***ra***	***Utarā***
7	24	i	***sa***	***Dasa***

Explanation of Table IV. Plate III A

Mālakoṇḍa Inscription

Reference : Mahalingam, T.V. ***Early South Indian Palaeography,*** Appendix II. p. 308.

1	1	i	***a***	***Aruvāha***
2	4	i	***ka***	***Kala***
3	10	i	***ṭi***	***Seṭi***
4	13	i	***ta***	***Putasa***
5	14	i	***tha***	***(Se)th(i)no***
6	15	i	***da***	***Naṁda***
7	17	i	***no***	***Setano***
8	17	ii	***naṁ***	***Naṁda***

* I.K. Sarma red it as ***Utaro***

9	18	i	***pu***	***Putasa***
10	23	i	***ra***	***S(i)r(i)***
11	24	i	***la***	***K(u)lasa***
12	25	i	***vā***	***Aruvāha***
13	25	ii	***vi***	***Vi(ra)***
14	26	i	***sa***	***Kalasa***
15	26	ii	***sa***	***Putasa***
16	27	i	***ha***	***Aruvāha***

Explanation of Table V. Plate III A

Amarāvatī Inscriptions

Reference : ***EI,*** XV, Ins. Nos. 25, 29, 30, 32, 33, 36, 39, 40, 42 and 44.

					Ins. No.
1	1	i	***a***	***Aya***	40
2	3	i	***ū***	***u(ni)sa***	42
3	3	ii	***ū***	***U1nisa***	44
4	4	i	***ka***	***Gamalakasa***	25
5	4	ii	***ka***	***Uparakasa***	33
6	4	iii	***ka***	***Navakamikā***	40
7	4	iv	***kā***	***Navakamikā***	40
8	4	v	***ku***	***Mugovaku***	36
9	4	vi	***ko***	***Koḍimuṭikasa***	33
10	6	i	***ga***	***Gamalakasa***	25
11	6	ii	***go***	***Yogochada***	36
12	6	iii	***go***	***Mugovaku***	36
13	8	i	***cha***	***Chadasa***	40
14	8	ii	***chi***	***suchi***	32
15	8	iii	***chi***	***Suchiyo***	33
16	8	iv	***che***	***Chetiya***	29
17	10	i	***ṭi***	***Koḍimuṭikasa***	33
18	11	i	***ḍi***	***Koḍimuṭikasa***	33
19	12	i	***ṇi***	***Tiṇi***	33
20	12	ii	***ṇi***	***...ṇo***	40
21	13	i	***ta***	***..tasa***	25
22	13	ii	***ta***	***Gotamina***	39
23	13	iii	***ta***	***Chet(i)ya***	29
24	13	iv	***ta***	***Saputakasa***	42
25	13	v	***ti***	***Tini***	33
26	13	vi	***ti***	***Patisa***	25
27	13	vii	***tu***	***Nutu***	33
28	13	viii	***tu***	***Matuya***	40
29	14	i	***tha***	***Thukaya***	32

30	15	i	***da***	***Yagochada***	35
31	15	ii	***da***	***Pāda***	44
32	15	iii	***da***	***Chadasa***	40
33	15	iv	***dā***	***Dānaṁ***	33
34	15	v	***dā***	***Dānam***	32
35	16	i	***dha***	***Dhama***	40
36	16	ii	***dhā***	***Padhānapari****	40
37	16	iii	***dhi***	***Kadhiko***	40
38	17	i	***na***	***Gotamina***	39
39	17	ii	***nā***	***Nāgabu***	30
40	17	iii	***ni***	***Unisa***	44
41	17	iv	***ni***	***Nivasa***	46
42	17	v	***nu***	***Nutu***	33
43	17	vi	***naṁ***	***Dānaṁ***	32
44	18	i	***pa***	***Patisa***	25
45	18	ii	***pa***	***Uparakasa***	33
46	18	iii	***pa***	***Padhānapari***	40
47	18	iv	***pā***	***Pārapo***	40
48	18	v	***pu***	***Saputakasa***	44
49	18	vi	***pa***	***Pārapo***	40
50	19	i	***ba***	***Balikaya***	25
51	19	ii	***bu***	***Nagabu***	30
52	21	i	***ma***	***Dhama***	40
53	21	ii	***ma***	***Gamalakasa***	25
54	21	iii	***mā***	***Mā...***	39
55	21	iv	***mā***	***Mātuya***	40
56	21	v	***mi***	***Navakamika***	40
57	21	vi	***mi***	***Gotamina***	39
58	21	vii	***mu***	***Koḍimuṭikasa***	33
59	21	viii	***mu***	***Mugovaku***	36
60	22	i	***ya***	***Chetiya***	29
61	22	ii	***ya***	***Tukāya***	32
62	22	iii	***ya***	***Balikāya***	25
63	22	iv	***yā***	***Matuyā***	40
64	22	v	***yo***	***Suchiyo***	33
65	23	i	***ra***	***Uparakasa***	33
66	23	ii	***ri***	***..riyasa***	42
67	23	iii	***ri***	***Padhārapari***	40
68	24	i	***la***	***Gamalakasa***	25
69	24	ii	***li***	**Balikāya**	25
70	25	i	***va***	***Mugovaka***	36
71	25	ii	***va***	***Navakamika***	40

* Chanda read it as ***Dadhānaḍāri***

72	25	iii	***vā***	***Nivāsi***	36
73	25	iv	***ve***	***Vetika***	29
74	26	i	***sa***	***...Yasa***	29
75	26	ii	***sa***	***Uparakasa***	33
76	26	iii	***sa***	***Gamalakasa***	25
77	26	iv	***si***	***Nivāsi***	36
78	26	v	***su***	***Suchi***	33
79	26	vi	***su***	***Suchi***	32
80	27	i	***ha***	***Gahapatisa***	25

Explanation of Table VI. Plate III A

Guṇṭupalli Inscription of Mahāmeghavāhana

Reference : R. Subrahmanyam, ***The Guntupalli Inscription of Mahāmēghavāhana, APGAS,*** No. 3, 1968.

					Line
1	4	i	***ka***	***Kaliga***	1
2	5	i	***kha***	***Mekhavāhanasa***	3
3	5	ii	***kha***	***Lekhakasa***	4
4	6	i	***ga***	***Kaliga***	1
5	6	ii	***go***	***Gomasa***	5
6	8	i	***chu***	***Chula***	5
7	9	i	***ja***	***Rājasa***	1
8	11	i	***da***	***Maṁḍapo***	5
9	13	i	***ti***	***Mahisakādhipatisa***	2
10	15	i	***da***	***Sadasa***	4
11	15	ii	***da***	***Dānam***	6
12	16	i	***dhi***	***Mahisakādhipatisa***	2
13	17	i	***na***	***Mekhavāhanasa***	3
14	17	ii	***naṁ***	***Dānam***	6
15	18	i	***pa***	***Mahisakādhipatisa***	2
16	18	ii	***po***	***Maṁḍapo***	6
17	21	i	***ma***	***Mahisakādhipatisa***	2
18	21	ii	***me***	***Mekhavāhanasa***	3
19	21	iii	***maṁ***	***Maṁḍapo***	5
20	23	i	***rā***	***Rājasa***	1
21	23	ii	***ri***	***Siri***	4
22	24	i	***la***	***Chula***	5
23	24	ii	***li***	***Kaliga***	1
24	25	iii	***le***	***Lekhakasa***	4
25	26	i	***le***	***Mekhavāhanasa***	3
26	26	i	***va***	***Rajasa***	1
27	26	ii	***sa***	***Mahisakādhipatisa***	2

28	26	iii	***sa***	***Lekhakasa***	4
29	27	iv	***si***	***Siri***	4
30	27	i	***ha***	***Mahā***	1
31	27	ii	***ha***	***Mekhavāhanasa***	3
32	27	iii	***hā***	***Mahā***	3
33	27	iv	***hi***	***Mahisakādhipatisa***	2

Explanation of Table I. Plate III B

Amarāvatī Inscription of Puḷumāvi

Reference : ***ASSI,*** I, Chapter XII, p. 100, pl. LVI.

1	1	i	***a***	***Aparadāre***
2	2	i	***i***	***Isilasa***
3	4	i	***ka***	***Daṁchakaṁ***
4	4	ii	***ka***	***Sabhātukasa***
5	4	iii	***kā***	***Nākanikāya***
6	4	iv	***ki***	***Chetikiyānaṁ***
7	6	i	***ga***	***Gahapatisa***
8	6	ii	***gi***	***...saginikasa***
9	7	i	***cha***	***Cha putasa***
10	7	ii	***che***	***Mahachetiye***
11	7	iii	***che***	***Chetikiyā***
12	8	i	***chha***	***Savachhara***
13	10	i	***ño***	***Rāño***
14	12	i	***ḍa***	***Piṁḍasutariyānaṁ***
15	14	i	***ta***	***Kahūtara***
16	14	ii	***ta***	***Putasa***
17	14	iii	***ti***	***Chetikiyā***
18	14	iv	***tu***	***Sabhatukasa***
19	16	i	***dā***	***Aparadāre***
20	16	ii	***de***	***Dedhamāṁ***
21	17	i	***dha***	***Dedhaṁāṁ***
22	17	ii	***dhaṁ***	***Dhaṁachakaṁ***
23	18	i	***na***	***Nākānikāya***
24	18	ii	***ni***	***Nikāsa***
25	18	iii	***ni***	***Nākānikāya***
26	18	iv	***naṁ***	***Piṁḍasutariyānaṁ***
27	19	i	***pa***	***Gahapatisa***
28	19	ii	***piṁ***	***Piṁḍasutariyānaṁ***
29	19	iii	***pi***	***... pita***
30	19	iv	***pu***	***Pulumāvisa***
31	19	v	***pu***	***Cha putasa***
32	20	i	***bha***	***Bhayāya***
33	20	ii	***bhā***	***Sabhātukasa***

34	21	i	***ma***	***Mahāchetiye***
35	21	ii	***ma***	***Pulumāvisa***
36	21	iii	***mi***	***(Sa) misiri***
37	21	i	***ya***	***Nākānikāya***
38	21	ii	***yā***	***Chetikiyā***
39	21	iii	***ye***	***Mahāchetiye***
40	23	i	***ra***	***Kahutara***
41	23	ii	***ri***	***Piṁḍasutariyānaṁ***
42	23	iii	***ri***	***Parigaha***
43	23	iv	***re***	***Aparadāre***
44	24	i	***la***	***Isilasa***
45	24	ii	***lu***	***Pulumāvisa***
46	25	i	***va***	***Savachhara***
47	25	ii	***va***	***Vā(si)th(i)***
48	25	iii	***vi***	***Pulumāvisa***
49	26	i	***sa***	***Savachhara***
50	26	ii	***sa***	***Saputakasa***
51	26	iii	***si***	***Siri***
52	26	iv	***si***	***Isilasa***
53	26	v	***su***	***Piṁḍasutariyānaṁ***
54	27	i	***ha***	***Gahapatisa***
55	27	ii	***hu***	***Kahutara***

Explanation of Table II. Plate III B

Chinna-ganjam Inscription of Yajña Sātakarṇi

Reference : ***JIH,*** XLIII, Part I, April, 1965, pp. 241-244.

					Line
1	1	i	***a***	***Araka***	2
2	1	ii	***a***	***Araka***	4
3	3	i	***e***	***Etiya***	3
4	4	i	***ka***	***Araka***	2
5	4	ii	***ke***	***Mahatarakena***	4
6	5	i	***kha***	***Pakhaṁ***	3
7	6	i	***ga***	***(Bha)gavato***	1
8	6	ii	***go***	***Gotami***	1
9	7	i	***cha***	***chatuthaṁ***	3
10	8	i	***chha***	***Savachhara***	2
11	9	i	***ji***	***..Yājinā***	5
12	10	i	***ña***	***Yaña***	2
13	10	ii	***ño***	***Raño***	1
14	13	i	***ṇi***	***Sātakaṇisa***	2
15	14	i	***ta***	***Gotmi***	1
16	14	ii	***tā***	***Hemaṁtānaṁ***	3

17	14	iii	***ti***	***Etiya***	3
18	14	iv	***tu***	***Chatuthaṁ***	3
19	14	v	***to***	***(Bha) gavato***	1
20	15	i	***thaṁ***	***Chatuthaṁ***	3
21	16	i	***di***	***Di...***	3
22	16	ii	***daṁ***	***Mahadaṁ***	5
23	16	i	***dhā***	***Dhāya***	6
24	17	ii	***dhaṁ***	***Sidhaṁ***	1
25	17	i	***na***	***Mahatarakena***	4
26	18	ii	***nā***	***Yājinā***	5
27	18	iii	***naṁ***	***Hemaṁtānaṁ***	3
28	19	i	***pa***	***Pakham***	3
29	19	ii	***pu***	***Putasa***	2
30	19	iii	***pu***	***Puvāya***	4
31	21	i	***ma***	***Maha***	5
32	21	ii	***mi***	***Gotami***	1
33	21	iii	***mam***	***Hemaṁtānaṁ***	3
34	22	i	***ya***	***Yaña***	2
35	22	ii	***yā***	***...yāinā`***	5
36	24	i	***ra***	***Raño***	1
37	24	ii	***ra***	***Mahatarakena***	4
38	24	iii	***ri***	***Siri***	2
39	24	i	***va***	***Vasa***	2
40	24	ii	***vā***	***Puvāya***	4
41	26	i	***sa***	***Putasa***	2
42	26	ii	***si***	***Siri***	2
43	26	iii	***si***	***Sidhaṁ***	1
44	27	i	***ha***	***Mahatarakena***	4
45	27	ii	***hā***	***Mahā***	5
46	27	iii	***he***	***Hemaṁtānaṁ***	3

Explanation of Table III. Plate III B

Nāgārjunakoṇḍa Inscription of Vijaya Sātakarṇi

Reference : ***EI,*** XXXVI, pp. 273 and 274

1	1	i	***a***	***Agapogalasa***
2	4	i	***kam***	***Satakaṁṇṇisa***
3	6	i	***ga***	***Agapogalasa***
4	6	ii	***gi***	***Gi pa***
5	6	iii	***go***	***Gotami***
6	9	i	***ja***	***Vijaya***
7	10	i	***ña***	***Raña***

8	13	i	***ṇi***	***Puṇima***
9	13	ii	***ṇṇi***	***Satakamṇṇisa***
10	14	i	***ta***	***Satakamṇṇisa***
11	14	ii	***to***	***Bhagavato***
12	16	i	***di***	***Diva***
13	19	i	***pa***	***Gi pa***
14	19	ii	***pu***	***Putasa***
15	19	iii	***po***	***Agapogalasa***
16	20	i	***bha***	***Bhagavato***
17	21	i	***ma***	***Puṇima***
18	21	ii	***mi***	***Gotami***
19	21	iii	***mo***	***(Na) mo***
20	22	i	***ya***	***Vijaya***
21	23	i	***ra***	***Raña***
22	23	ii	***ri***	***Siri***
23	24	i	***la***	***Agapogalasa***
24	25	i	***va***	***Diva***
25	25	ii	***vi***	***Vijaya***
26	25	iii	***ve***	***Vesā***
27	26	i	***sa***	***Agapogalasa***
28	26	i	***si***	***Siri***

Explanation of Table IV. Plate III B

Koḍavali Inscription of Chaṁḍasāti

Reference : ***EI,*** XVIII, pp. 316-319.

					Line
1	1	i	***a***	***Amachasa***	5
2	5	i	***kha***	***Khagu***	5
3	6	i	***ga***	***Khagu***	5
4	7	i	***cha***	***Amachasa***	5
5	10	i	***ño***	***Rano***	1
6	11	i	***ṭhī***	***Vāsiṭhī***	1
7	12	i	***ḍa***	***Cahaṁḍasāti***	3
8	14	i	***ta***	***Putasa***	2
9	15	ii	***thā***	***Thāpita***	6
10	17	i	***dhaṁ***	***Sidhaṁ***	1
11	17	ii	***dhaṁ***	***Dhaṁma***	5
12	19	i	***pa***	***Hapa..***	4
13	19	ii	***pi***	***Thāpita***	6

14	19	iii	***pu***	***Putasa***	2
15	21	i	***ma***	***Dhaṁma***	5
16	21	ii	***mi***	***Sami***	2
17	21	iii	***mi***	***Sa mi***	5
18	23	i	***ra***	***Raño***	1
19	23	ii	***ri***	***Siri***	2
20	25	i	***vā***	***Vāsiṭhī***	1
21	26	i	***sa***	***Putasa***	2
22	26	ii	***sā***	***Sāmi***	2
23	26	iii	***sa***	***Chaṁḍasāti***	3
24	26	iv	***si***	***Siri***	2
25	26	v	***si***	***Vāsiṭhī***	1
26	27	i	***ha***	***Hapa..***	4

Explanation of Table V. Plate IIIB

Jangliguṇḍu Inscription of Puḷumāvi

Reference : ***EI,*** XIV, pp. 153-155.

1	4	i	***ka***	***Vepuraka***	3
2	4	ii	***ku***	***Kumāra***	3
3	4	iii	***ke***	***Gahapatikena***	3
4	6	i	***ga***	***Gahapatikena***	3
5	6	ii	***gā***	***Gāme***	3
6	9	i	***ja***	***sJanapade***	2
7	10	i	***ño***	***Raño***	1
8	14	i	***ta***	***Sātavahanānaṁ***	1
9	14	ii	***ta***	***Datasa***	3
10	14	iii	***tā***	***..Tānam***	3
11	14	iv	***ti***	***Gahapatikena***	3
12	14	v	***taṁ***	***..nitaṁ***	3
13	15	i	***tha***	***Vathavena***	3
14	16	i	***da***	***Datasa***	3
15	16	ii	***de***	***janapade***	2
16	17	i	***dha***	***Sidha (ṁ)***	1
17	18	i	***na***	***Janapade***	2
18	18	ii	***aṅ***	***Sātavāhanānaṁ***	1
19	18	iii	***ni***	***..nitaṁ***	3
20	18	iv	***ni***	***Sātavāhanihāre***	2
21	18	v	***naṁ***	***Sātavāhanānaṁ***	1
22	19	i	***pa***	***Senapatasa***	2
23	19	ii	***pa***	***Gahapatikena***	3
24	19	iii	***pu***	***Pulumāvisa***	1
25	21	i	***ma***	***Hema***	1

26	21	ii	***ma***	***Pulumāvisa***	1
27	21	iii	***mi***	***..mikasa***	3
28	21	iv	***me***	***Gāme***	3
29	23	i	***ra***	***Kumāra***	3
30	23	ii	***ri***	***Siri***	1
31	25	i	***va***	***Satavahananam***	1
32	25	ii	***vi***	***Pulumavisa***	1
33	25	iii	***ve***	***Vathavena***	3
34	26	i	***sa***	***Pulumāvisa***	1
35	26	ii	***sa***	***Dotasa***	3
36	26	iii	***sā***	***Sātavāhanānaṁ***	1
37	26	iv	***se***	***Senapatasa***	2
38	27	i	***ha***	***Sātavāhanānaṁ***	1
39	27	ii	***ha***	***Mahā***	2
40	27	iii	***he***	***Hema***	1

Explanation of Table VI. Plate IIIB

Vēlpūru Inscription of Mānasada

Reference: *EI*, XXXII, pp. 82-87 and Plate.

1	3	i	***ai***	**Aira**	2
2	4	i	***kā***	***..rikāya***	4
3	4	ii	***ko***	***.....ko***	6
4	6	i	***ga***	***Bhagavato***	1
5	12	i	***ḍa***	***....ḍa***	6
6	14	i	***ta***	***P (u) tasa***	3
7	14	ii	***ti***	***Hāriti***	3
8	14	iii	***to***	***.hito***	6
9	16	i	***da***	***.dasa***	4
10	16	ii	***di***	***Di...***	4
11	18	i	***na***	***Namo***	1
12	19	i	***pa***	***p (u) tasa***	3
13	20	i	***bha***	***Bhagavato***	1
14	21	i	***ma***	***Maharaya***	2
15	21	ii	***mo***	***Namo***	1
16	22	i	***ya***	***Mahārāya***	2
17	23	i	***ra***	***Airasa***	2
18	23	ii	***rā***	***Mahārāya***	2
19	23	iii	***ri***	***Hariti***	3
20	23	iv	***ri***	***..rikaya***	4
21	24	i	***la***	***Gola***	1
22	25	i	***va***	***Bhagavato***	1
23	26	i	***sa***	***Airasa***	2

24	26	ii	***si***	***Siri***	3
25	27	i	***hā***	***Hariti***	3
26	27	ii	***hi***	***...hito***	6

Explanation of Table I. Plate IIIC

Amarāvatī Inscriptions of the Sātavāhana Period

Reference : A) ***EI,*** XV, pp. 266-275, Ins. Nos. 21-24, 26, 28, 31,34,35, 41,45-46 and 58.

B) James Ferguson, ***Tree and Serpent worship,*** Appendix, E. No. I-XX, pp. 239 and 240, pl. XCIX.

C) ***ASSI,*** I, p. 101, pl. LVI.

D) ***SIE,*** I, pp. 67 and 68, Pls, IX-XII.

					Ins. No.
1	1	i	***a***	***Abāta***	A 47
2	1	ii	***a***	***A (pa).***	A 50
3	1	iii	***a***	***Akada***	B Pl. LVIII
4	1	iv	***a***	***Akhasavāḍi***	B Pl. XCII
5	1	v	***a***	***Ajanasa***	B Pl. LXIV
6	1	vi	***ā***	***Āya...***	A 55
7	3	i	***u***	***Uvāsikaya***	A 23
8	3	ii	***u***	***Unisa***	A 53
9	4	i	***ka***	***Sothika***	A 65
10	4	ii	***kā***	***Putikāya***	A 64
11	4	iii	***kā***	***Chikāya***	A 75
12	4	iv	***ki***	***Tulakichasa***	A 61
13	4	v	***ki***	***Samanikiya***	A 75
14	4	vi	***ku***	***Kubulasa***	A 61
15	4	vii	***ku***	***Kamalaya****	B pl. LXI
16	5	i	***kha***	***Nekhavanasa***	A 71
17	5	ii	***kha***	***Dhamarakh(i)ta***	A 72
18	5	iii	***kha***	***Chadamukha***	A 73
19	6	i	***ga***	***Gahapatino***	A 58
20	6	ii	***gā***	***Mātygāyu***	A 62
21	6	iii	***gi***	***Bhaginikaya***	A 61
22	6	iv	***go***	***Govalira***	A 63
23	7	i	***gha***	***Heghasa***	A 72
24	7	ii	***gha***	***Magha***	A80
25	7	iii	***ghā***	***Saghāya***	A 59
26	8	i	***cha***	***Tulakichasa***	A 61
27	8	ii	***cha***	***Cha..***	A 65
28	8	iii	***cha***	***Chadamulasa***	D 78
29	8	iv	***chi***	***Chikāya***	A 75
30	8	v	***chi***	***Pavachitāyā***	A 74

* Ferguson read it as ***Kumadaya***

31	8	vi	***chu***	***Chuli***	A 59
32	8	vii	***chu***	***.buchu***	A 68
33	8	viii	***che***	***Chetiyasa***	A 73
34	9	i	***ja***	***Janāna***	A 53
35	9	ii	***ja***	***Ajanasa***	B pl. XCII
36	10	i	***ṭa***	***..kaṭa***	A 66
37	10	ii	***ṭa***	***Paṭa***	A 79
38	10	iii	***ṭo***	***Paṭo***	A 61
39	11	i	***ṭha***	***Patiṭhapita***	A 65
40	11	ii	***ṭha***	***Ṭhana***	B.Pl. LXXXVII
41	11	iii	***ṭhi***	***Soṭhika***	A 65
42	13	i	***ḍho***	***Divaḍho***	A 58
43	15	i	***ta***	***Utarāya***	A 57
44	15	ii	***ta***	***Putasa***	A 61
45	15	iii	***tā***	***Pavachitāya***	A 74
46	15	iv	***ti***	***Vetikāya***	A 55
47	15	v	***tu***	***Pitukāya***	A 65
48	15	vi	***tu***	***Mātugāya***	A 62
49	15	vii	***tu***	***Bhātuka***	A 79
50	15	viii	***to***	***Bhagavato***	A 79
51	16	i	***tha***	***Patiṭhāpita***	A 73
52	16	ii	***the***	***Therasa***	B.Pl. LXXXVII
53	16	iii	***tho***	***Hotho***	A 58
54	17	i	***da***	***Daya***	A 73
55	17	ii	***da***	***Dama***	A 70
56	17	iii	***dā***	***Dānam***	A 55
57	17	iv	***dā***	***Dāna***	A 22
58	17	v	***di***	***Bhadiya***	A 53
59	17	vi	***di***	***Nagabudi***	A 52
60	17	vii	***de***	***Deya***	A 34
61	17	viii	***de***	***Deya***	A 47
62	17	ix	***de***	***Deya***	A 58
63	18	i	***dha***	***Budha***	D 78
64	18	ii	***dha***	***Badhavānaṁ***	A 46
65	18	iii	***ḍhi***	***Kadhikasa***	A 31
66	18	iv	***dhi***	***Budhino***	A 34
67	18	v	***dham***	***Sidham***	A 21
68	19	i	***na***	***Vaniya***	A 52
69	19	ii	***na***	***Nachaya***	A 55
70	19	iii	***nā***	***Janāna***	A 46
71	19	iv	***ni***	***Bahiniya***	A 52
72	19	v	***ni***	***Bhaginikaya***	A 34
73	19	vi	***ni***	***Bhaginikasa***	A 48

74	19	vii	***ne***	***Nekabudha***	A 49
75	19	viii	***no***	***Budhino***	A 34
76	19	ix	***no***	***Patino***	A 24
77	19	x	***naṁ***	***Danaṁ***	A 24
78	20	i	***pa***	***Patino***	A 24
79	20	ii	***pa***	***Gahapa..***	A 48
80	20	iii	***pa***	***pasa.***	A 48
81	20	iv	***pa***	***paṭi***	A 53
82	20	v	***pa***	***Paṭa***	A 22
83	20	vi	***pā***	***Pālikaya***	A 49
84	20	vii	***pi***	***Patiṭhāpita***	A 47
85	20	viii	***pu***	***Puto***	A 51
86	20	ix	***pu***	***Puse.***	A 52
87	20	x	***pe***	***Pega***	A 48
88	21	i	***ba***	***Badhavānaṁ***	A 46
89	21	ii	***ba***	***Badhavaha***	A 21
90	21	iii	***bā***	***Bālikaya***	A 41
91	21	iv	***bā***	***Bādhaya***	A 56
92	21	v	***bu***	***Budhino***	A 34
93	21	vi	***bu***	***Nekabudha***	A 49
94	21	vii	***bu***	***Budha***	D 78
95	21	viii	***bu***	***Budhi***	A 31
96	22	i	***bha***	***..bhara***	A 28
97	22	ii	***bha***	***Bhagavato***	A 21
98	22	iii	***bhā***	***Bhāriya***	A 34
99	22	iv	***bhā***	***Bhātuka***	A 22
100	23	i	***ma***	***Maha***	A 41
101	23	ii	***ma***	***Dama***	A 53
102	23	iii	***mā***	***Mātugaya***	A 35
103	23	iv	***ma***	***Tumaya***	A 45
104	23	v	***mi***	***Mita***	A 21
105	23	vi	***mi***	***Mita***	A 46
106	23	vii	***me***	***Mehi***	A 55
107	23	viii	***mo***	***Namo***	A 21
108	24	i	***ya***	***Utarāya***	A 23
109	24	ii	***ya***	***Deya***	A 58
110	24	iii	***ya***	***Malaya***	A 55
111	24	iv	***yā***	***Pavachitāyā***	A 58
112	24	v	***yi***	***Ayira***	A 55
113	24	vi	***ye***	***.yeka***	A 48
114	24	vii	***yo***	***Bhāriyayo***	B pl. LXI

115	24	viii	***yaṁ***	***Rayaṁ***	A 50
116	25	i	***ra***	***.bhara***	A 28
117	25	ii	***ra***	***Vira***	B pL. XCV
118	25	iii	***rā***	***Utarāya***	A 23
119	25	iv	***ri***	***Siri***	A 28
120	25	v	***ri***	***Siri***	A 52
121	25	vi	***ri***	***Parigahe***	A 50
122	25	vii	***re***	***.lure***	A 48
123	26	i	***la***	***Chuli***	A 26
124	26	ii	***la***	***Tulakichasa***	A 34
125	26	iii	***la***	***Mala***	A 47
126	26	iv	***la***	***Sala***	A 50
127	26	v	***la***	***.lama***	A 51
128	26	vi	***li***	***Govaliva***	A 41
129	26	vii	***li***	***Dulina***	B. pl. XCV
130	26	viii	***lu***	***.lure***	A 48
131	27	i	***va***	***Vasa***	B 78
132	27	ii	***va***	***Badhavana***	A 21
133	27	iii	***va***	***Divadho***	A 24
134	27	iv	***vā***	***Uvāsikaya***	A 23
135	27	v	***va***	***Vādiyasa***	A 51
136	27	vi	***va***	***Akhasavādi***	B pl. XCII
137	27	vii	***vi***	***Vikasa***	D 78
138	27	viii	***ve***	***Badavehi***	A 47
139	27	ix	***ve***	***Vetikāya***	A 46
140	28	i	***sa***	***Vasa***	D 78
141	28	ii	***sa***	***Sanati***	A 21
142	28	iii	***sa***	***Samanikiya***	C No 9
143	28	iv	***si***	***Vāsikasa***	A 31
144	28	v	***si***	***Sidham***	A 21
145	28	vi	***si***	***Sighara***	A 50
146	28	vii	***si***	***Uvāsikāya***	A 23
147	28	viii	***se***	***Puse...***	A 52
148	28	ix	***so***	***Sothika***	A 47
149	29	i	***ha***	***Ha(ya)***	A 47
150	29	ii	***ha***	***Maha***	A 45
151	29	iii	***ha***	***Gahapatisa***	A 34
152	29	iv	***ha***	***Gahapatisa***	B pl. LIII
153	29	v	***hā***	***Mahā***	A 41
154	29	vi	***hi***	***Bahiniya***	A 52
155	29	vii	***he***	***Hegasa***	A 55

Explanation of Table II. Plate III C

Guṇṭupalli Inscriptions

Reference : ***JESI,*** V, pp. 53-55, Ins. No. 6-10, Pl. IV-VII.

Key :

A - Ins. No. 6, Pl. IV, p. 53
B - Ins. No. 7, pl. V, p. 53
C - Ins. No. 8, pl. VI, pp. 53-54
D - Ins. No. 9, Pl. VII, p. 54
E - Ins. No. 10, pl. VIII, pp. 54-55

						Line
1	1	i	***a***	***Anumagaḍha***	C	7
2	1	ii	***a***	***Aghitanaṁ***	D	2
3	1	iii	***a***	***Ayadhama***	D	3
4	1	iv	***a***	***Ariya***	E	5
5	2	i	***i***	***Imaṁ***	B	3
6	2	ii	***i***	***Inama***	E	2
7	3	i	***u***	***Upāsika***	E	2
8	4	ii	***ka***	***Chadapavaka***	B	2
9	4	ii	***ka***	***Upāsikaya***	E	2
10	4	iii	***kā***	***Patākānaṁ***	B	4
11	4	iv	***ki***	***Kitilonākha***	A	
12	4	v	***ko***	***Koḍi***	A	
13	5	i	***khaṁ***	***Khaṁbha***	E	4
14	5	ii	***kha***	***Kitilonākha***	A	
15	6	i	***ga***	***Gahapat (i)***	B	1
16	6	ii	***ga***	***Agahitanaṁ***	D	2
17	6	iii	***gi***	***Vedhagiriyasa***	C	1
18	7	i	***gha***	***saghasa***	B	5
19	7	ii	***gha***	***Saghasa***	E	6
20	7	iii	***gha***	***Haṁghasa***	E	1
21	8	i	***cha***	***Chadhapavaka***	B	2
22	8	ii	***cha***	***Yacha***	B	2
23	8	iii	***cha***	***Cha deya***	C	5
24	8	iv	***cha***	***Chaka***	C	6
25	9	i	***ja***	***Raja***	C	7
26	9	ii	***ja***	***Sajahutakasa***	C	4
27	9	iii	***ji***	***Jita***	B	3
28	10	i	***ṭā***	***Paṭa***	C	7
29	12	i	***ḍa***	***Maḍave***	C	6
30	12	ii	***ḍi***	***Koḍi***	A	
31	13	i	***ḍha***	***Veḍhagiriyasa***	C	1
32	13	ii	***ḍha***	***Anumagaḍha***	C	7
33	13	iii	***dha***	***Madhahavejasa***	E	4
34	15	i	***ta***	***Putasa***	B	1
35	15	ii	***tā***	***Tārija***	C	7

36	15	iii	***ti***	***Gahapati***	A	
37	15	iv	***tu***	***Sajahutukasa***	C	5
38	15	v	***te***	***Ate (vasa)***	D	3
39	16	i	***tha***	***Thabho***	C	6
40	17	i	***dā***	***Dāna***	C	8
41	17	ii	***de***	***Deya***	B	5
42	18	i	***dha***	***Chadhapavaka***	B	2
43	18	ii	***dha***	***Dhama***	B	5
44	18	iii	***dha***	***Dhama***	D	3
45	18	iv	***dhi***	***Budhino***	C	2
46	19	i	***na***	***Dāna***	C	8
47	19	ii	***na***	***Kitilonākha***	A	
48	19	iii	***nā***	***Nāgapavate***	B	4
49	19	iv	***nā***	***Nāgapavate***	E	5
50	19	v	***ni***	***Nikāyasa***	A	
51	19	vi	***nu***	***Anumagadha***	C	6
52	19	vii	***no***	***Budhino***	C	2
53	19	viii	***no***	***Gahapatino***	C	3
54	19	ix	***naṁ***	***Patākānaṁ***	B	4
55	20	i	***pa***	***Gahapatano***	C	1
56	20	ii	***pa***	***Gahapatano***	E	1
57	20	iii	***pu***	***Saputakasa***	C	4
58	20	iv	***pi***	***Patithapitaṁ***	E	6
59	21	i	***ba***	***..giriba***	B	1
60	21	ii	***bu***	***Budhino***	C	1
61	22	i	***bha***	***Bhariya***	E	2
62	22	ii	***bhā***	***Khaṁbha***	E	4
63	22	iii	***bho***	***Thabho***	B	5
64	23	i	***ma***	***Mahā***	C	5
65	23	ii	***ma***	***Mahasela***	E	3
66	23	iii	***mā***	***Māhā***	E	5
67	24	i	***ya***	***Yacha***	B	3
68	24	ii	***ya***	***Vedhagiriyasa***	C	1
69	24	iii	***yā***	***Bhariyā***	E	2
70	24	iv	***ya***	***.jahusayā***	B	3
71	25	i	***ra***	***Raja***	C	7
72	25	ii	***ra***	***Ar(i)ya***	E	5
73	25	iii	***ri***	***Tārija***	C	7
74	25	iv	***ri***	***Bhariyā***	E	2
75	26	i	***la***	***Alahakasa***	C	3
76	26	ii	***la***	***Mahāsela***	E	4
77	26	iii	***lo***	***Kitilonakha***	A	
78	27	i	***va***	***Nāgapavate***	B	4
79	27	ii	***va***	***Nāgapavate***	E	5
80	27	iii	***ve***	***Maḍave***	C	6

81	27	iv	***ve***	***Veḍhagiriyasa***	C	1
82	28	i	***sa***	***Putasa***	B	1
83	28	ii	***sa***	***Sagha***	E	5
84	28	iii	***si***	***Si(dha)***	A	
85	28	iv	***si***	***Si(dhaṁ)***	E	1
86	28	v	***se***	***Mahāsela***	E	4
87	29	i	***ha***	***Gahapati (i) no***	E	1
88	29	ii	***ha***	***Alahakasa***	C	3
89	29	iii	***hā***	***Mahā***	C	5
90	29	iv	***hi***	***Agahitanaṁ***	D	2

Explanation of Table III. Plate III C

Ghaṇṭasāla Inscriptions

Reference : ***EI,*** XXVII, No. 1 p. 4, pl. E.

1	1	i	***a***	***Ayaka***	3
2	3	i	***u***	***Utaradataya***	2
3	4	i	***ka***	***Nāvikasa***	1
4	4	ii	***kā***	***Duhutakāya***	3
5	6	i	***ga***	***Gahapatino***	1
6	7	i	***gha***	***Gharaniya***	2
7	8	i	***chā***	***Machāya***	3
8	15	i	***ta***	***Putasa***	1
9	15	ii	***ta***	***Duhutakāya***	3
10	15	iii	***ti***	***Gahapatino***	1
11	16	i	***tha***	***S(i)dhathamataya***	2
12	17	i	***da***	***Utaradataya***	2
13	17	ii	***du***	***Duhutakaya***	3
14	18	i	***dha***	***S(i)dhathamataya***	2
15	18	ii	***dha***	***Dhama***	3
16	19	i	***nā***	***Nāvikasa***	1
17	19	ii	***ni***	***Gharaniya***	2
18	19	iii	***no***	***Gahapatino***	1
19	20	i	***pa***	***Gahapatino***	1
20	20	ii	***pu***	***Putasa***	1
21	20	iii	***pu***	***Saputakāya***	2
22	22	i	***bha***	***.bha***	3
23	23	i	***ma***	***Samitama***	3
24	23	ii	***mi***	***Samitama***	3
25	24	i	***ya***	***Gharaniya***	2
26	24	ii	***ya***	***Duhutakāya***	3
27	25	i	***ra***	***Savarasa***	1
28	25	ii	***ri***	***..riya***	2

29	27	i	***va***	***Savarasa***	1
30	27	ii	***va***	***Sivakasa***	1
31	27	iii	***vi***	***Nāvikasa***	1
32	28	i	***sa***	***Savarasa***	1
33	28	ii	***sa***	***Nāvikasa***	1
34	28	iii	***si***	***Sivakasa***	1
35	29	i	***ha***	***Gahapatino***	1
36	29	ii	***hā***	***Mahā***	1
37	29	iii	***hu***	***Duhutakaya***	3

Explanation of Table IV. Plate III.C

Nāgārjunakoṇḍa Inscriptions

Reference : ***EI.*** XXXIV, P. 209, pls. I and II

1	4	i	***ka***	***Makasa***	II	3
2	4	ii	***ku***	***Kula***	II	1
3	8	i	***chā***	***Chāya***	II	5
4	9	i	***ja***	***Rājamasiri***	II	2
5	12	i	***ḍa***	***Permaḍ (i)***	II	4
6	12	ii	***ḍi***	***Paḍitasa***	II	5
7	14	i	***ṇa***	***...raṇa***	II	2
8	15	i	***ta***	***Puta***	II	3
9	16	i	***tha***	***vathavasa***	II	1
10	16	ii	***thaṁ***	***Thaṁbho***	I	
11	18	i	***dha***	***Dhamasa***	II	3
12	19	i	***na***	***.rabana***	II	2
13	20	i	***pa***	***Paditasa***	II	5
14	20	ii	***pu***	***Puta***	II	3
15	20	iii	***pe***	***Permaḍ (i)***	II	4
16	21	i	***ba***	***Sabasa***	II	4
17	21	ii	***ba***	***.rabana***	II	2
18	22	i	***bha***	***Bhada.***	II	4
19	22	ii	***bho***	***Thaṁbho***	I	
20	23	i	***ma***	***Rājmasiri***	II	2
21	23	ii	***ma***	***Permad (i)***	II	4
22	24	i	***ya***	***Chāya***	II	5
23	25	i	***ra***	***...rana***	II	1
24	25	ii	***ri***	***Rājamasiri***	II	2
25	26	i	***la***	***Kula***	II	1
26	27	i	***va***	***Vathavasa***	II	1
27	28	i	***sa***	***Sabasa***	II	4
28	28	ii	***si***	***Rājamasiri***	II	2

Explanation of Table V. Plate IIIC

Vaḍḍamāu Inscription

Reference : ***Bhārati,*** November, 1986, p 14.

1	4	i	***ka***	***Nevāsikasa***
2	4	ii	***ku***	***Ku (ma)....***
3	8	i	***chu***	***Chula***
4	12	i	***ḍa***	***Vadāmana***
5	15	i	***ta***	***Dhamutakasa***
6	15	ii	***ti***	***Dhamutisa***
7	15	iii	***tu***	***Pitukasa***
8	18	i	***dha***	***Dhamutisa***
9	18	ii	***dha***	***Dhammutakasa***
10	19	i	***na***	***Vaḍamana***
11	19	ii	***ne***	***Nevāsikasa***
12	20	i	***pi***	***Pitukasa***
13	22	i	***bha***	***Subhatukasa***
14	23	i	***ma***	***Vaḍamana***
15	23	ii	***mu***	***Dhaṃutakasa***
16	26	i	***la***	***Chula***
17	27	i	***va***	***Vadamana***
18	27	ii	***vā***	***Nevāsdikasa***
19	28	i	***sa***	***Samutisa***
20	28	ii	***sa***	***Pitukasa***
21	28	iii	***si***	***Nevāsikasa***

PLATE III A

Inscriptions of the Early Sātavāhana Period (c. 1 A.D.-100 A.D.)					
I	II	III	IV	V	VI
Guṇṭupalli	Sālihuṇḍaṁ (Aśōkasiri)	Vaḍḍamānu	Mālakoṇḍa	Amarāvatī	Guṇṭupalli (Sirisada)

PLATE III A

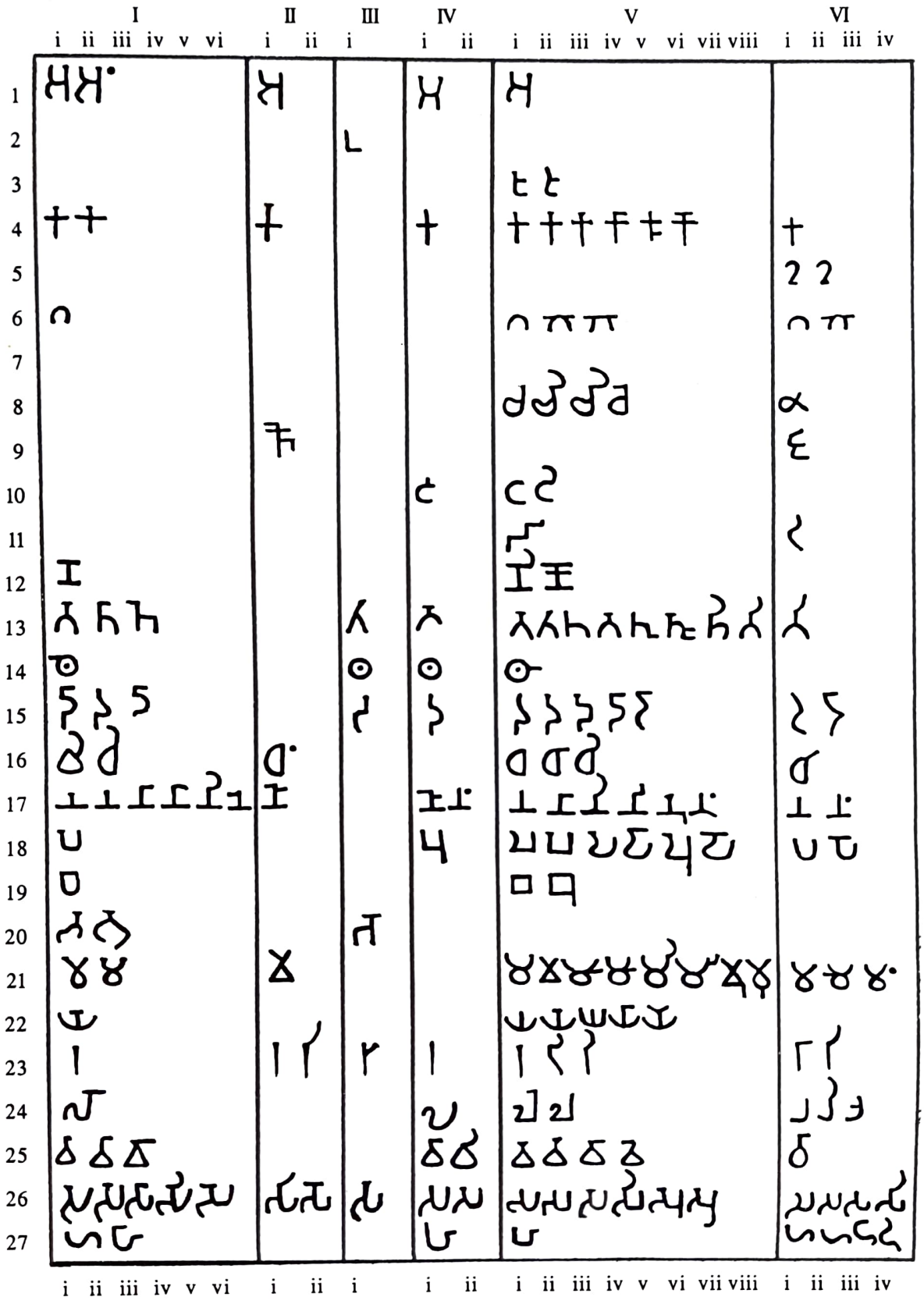

I II III IV V VI
i ii iii iv v vi i ii i i ii i ii iii iv v vi vii viii i ii iii iv
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

PLATE III B

Royal Records of the Later Sātavāhana Period (c. 101 A.D.-225 A.D.)					
I	II	III	IV	V	VI
Amarāvatī Ins. of Puḷumāvi	Chinaganjām Ins. of Yajñaśrī	Nāgārjunakoṇḍa Ins. of Vijaya	Koḍavali Ins. of Chaṇḍasāti	Jungliguṇḍu Ins. of Puḷumāvi	Vēlpūr Ins. of Mānasada

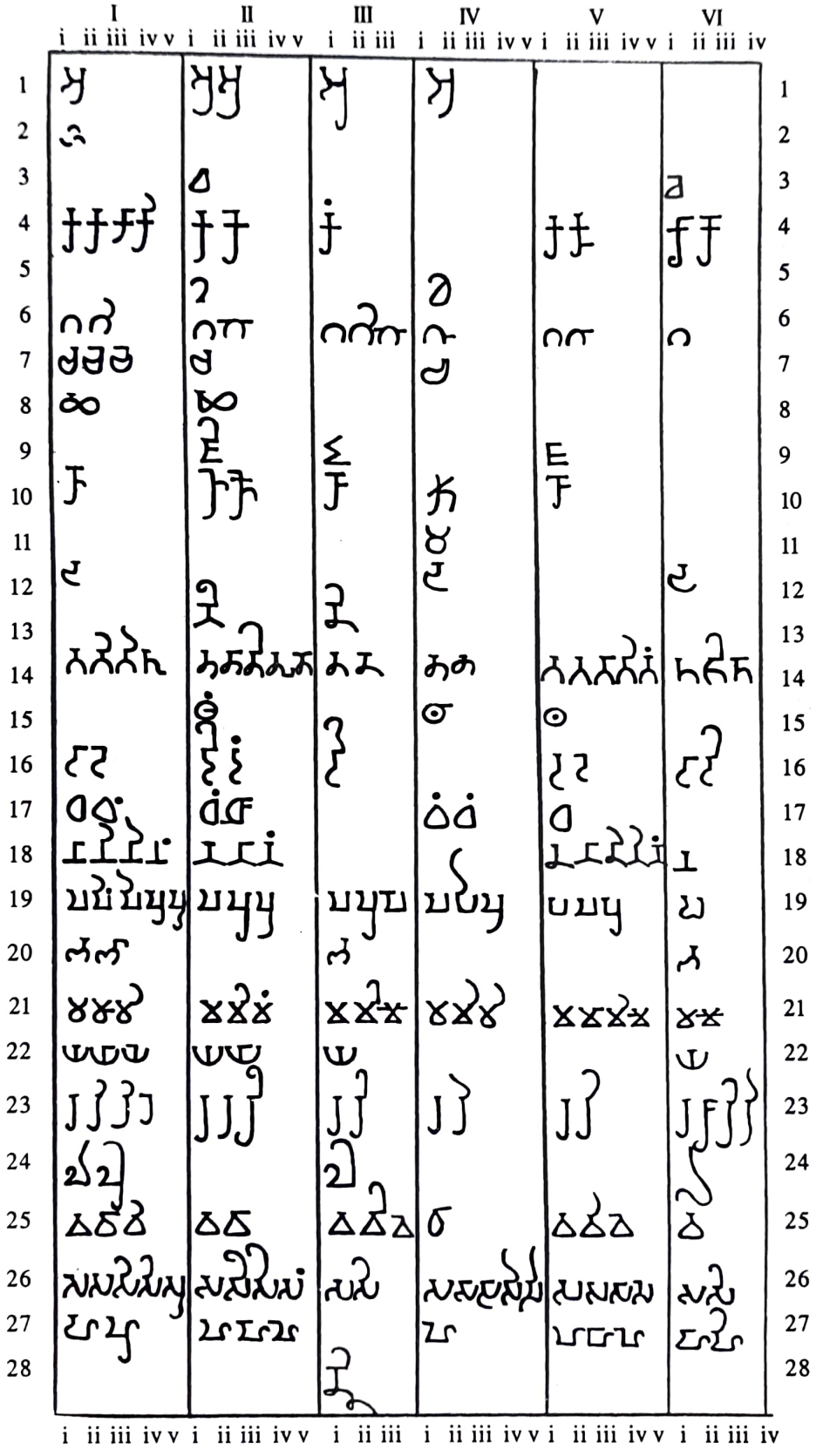
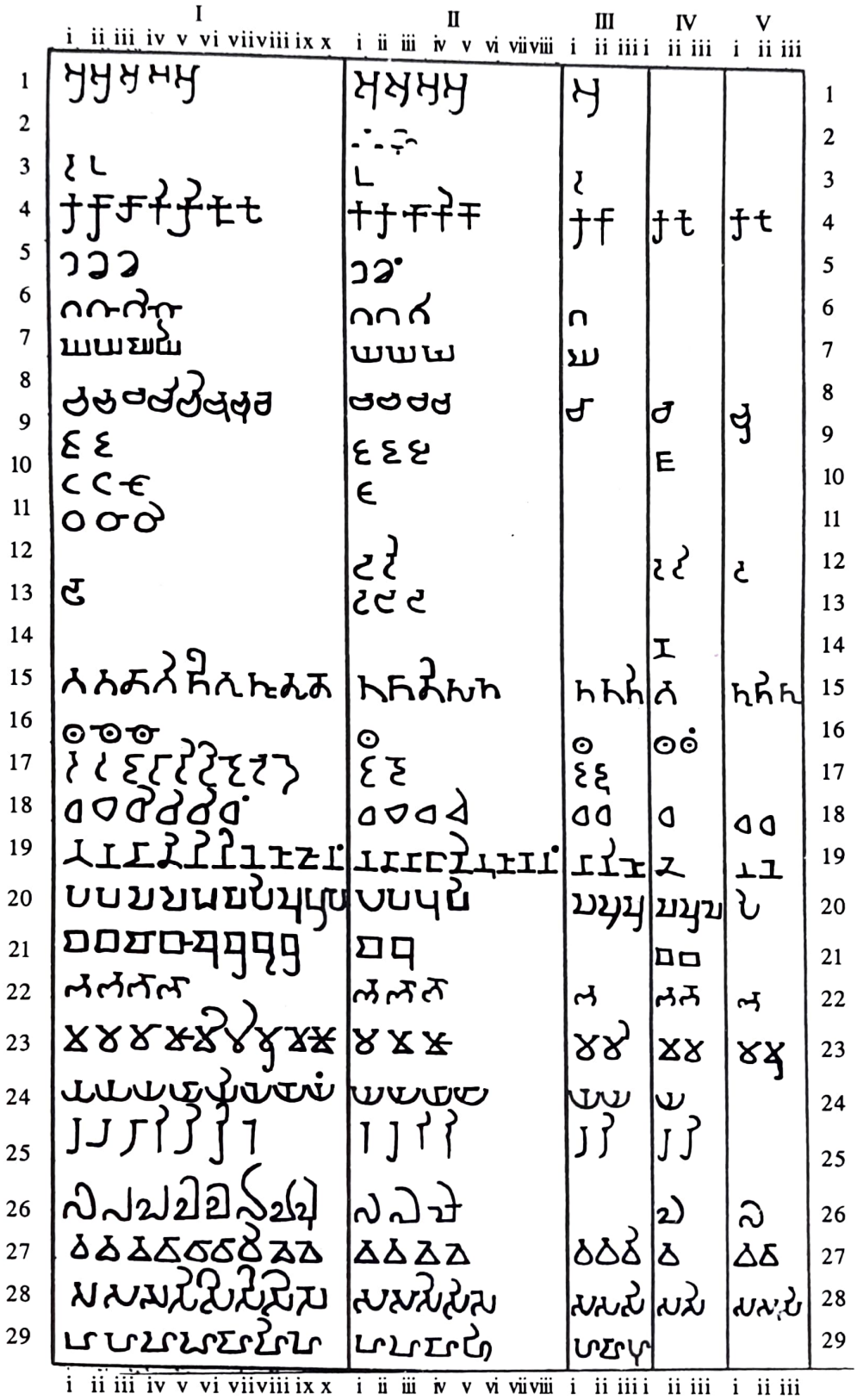
PLATE III B

I II III IV V VI
i ii iii iv v i ii iii iv v i ii iii i ii iii iv v i ii iii iv v i ii iii iv
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

PLATE III C

Private Records of the Later Sātāvāhana Period (c. 101 A.D.-225 A.D.)				
I	II	III	IV	V
Amarāvatī	Guṇṭupalli	Ghaṇṭasāla	Nāgārjunakoṇḍa	Vaḍḍamānu

PLATE III C


I
II
III
IV
V
i ii iii iv v vi vii viii ix x
i ii iii iv v vi vii viii
i ii iii i
ii iii
i ii iii
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29

III D LABEL INSCRIPTIONS
(c. 300 B.C.-c. 300 A.D.)

Jetavana Anādhapiḍikasa āramo

Savaṭhi

Senagopasa muda kutalasa thabho

Ayaretiyā atavasiniyā

Mahāchetiye Utarāyāke Unisadāna

Chapter VII

PALAEOGRAPHY OF THE IKṢVĀKU PERIOD (c. 225 A.D.—300 A.D.)

The ornamental type of the Brāhmī alphabet is found in Āndhradēśa during the Ikṣvāku period. The letters are beautiful specimens. Bühler[1] and Sivaramamurthi[2] named it is as Ornamental Brāhmī Script', whereas Richard Solomon called it as of 'decorative characters', and in this context he says that "This the highest development of the calligraphic scripts of the early period occurs in the south[3]."

According to Bühler the ornamental variety is found for the first time in the inscriptions of the Western caves i.e., at Kuḍa, Kārle, Kaṅhēri and on the Eastern side at Amarāvati[4]. The royal records discussed in the previous chapter exhibit ornamental form of Brāhmī script i.e., during the middle of the 2nd century A.D. it was introduced in the coastal Āndhradēśa. During the end of the Sātavāhana period we notice elongated flourishes. Whereas during the Ikṣvāku period the flourishes are often two or three times the height of the character, and some times even four or five times. The best example of this is found in the Nāgārjunakoṇḍa apsidal Temple inscription of Virapuruṣadatta, issued by a Upasika Bōdhisiri in his 14th regnal year[5].

The most prominent characteristic feature is the elongation of verticals of vowels ***a*** and ***ā***, the verticals of ***ka***, ***na***, ***ra*** and ***la*** as well as the medial signs ***i***, ***ī*** and ***u*** and the ends are beautifully curled. The medial ***e*** also gets a curvature downwards in the typically southern manner as in the later inscriptions[6].

There are certain features of letters in which not much distinction is noticeable : a) the looped characters of ***ta and na*** are very similar; the same is the case with the vowel ***a*** and consonant ***su***.

Some of the inscriptions of Chāṁtamūla, Vīrapuruṣadatta, Ehuvula Chāṁtamūla and Rudrapuruṣadatta are analysed in the following study in the four Tables and the Private records in the 5th Table of Plates IV A B C D

PALAEOGRAPHICAL NOTE:

VOWELS

The letter ***a*** (Plate IV A. Line 1) continues its older form. But sometimes the lower arm develops a greater curve and the vertical stroke is lengthened considerably and the curve at the lower end becomes a definite curl (A.V. i.iv).

The three dots of the letter ***i*** (A.2.) change into small curved forms, arranged triangularly. In one instance two dots are arranged vertically and the other dot becomes a curve like dash in front of the above (A.II.2.iii.)

The same old form of ***u*** continues, with a triangular head-mark at the top.

The latter ***e*** (Plate A. line 4) exhibits a notched circle form and seems to be like the consonant ***cha*** without the vertical (A.V. 10.i).

An interrogated feature appears in ***o*** (A.II.5.i; A.V. 5.i).

CONSONANTS

Gutturals:

The letter ***ka*** (Plate IV A. line 6) continues its previous form. But the only difference is, the horizontal dash develops curve. The top-end of the vertical is thickened. Some times the vertical takes a bend at the middle. When compared to the Sātavāhana royal records, here the lower end of the elongated vertical develops a beautiful curl. (A II 6. iii-iv, A.V.6.iii).

Generally the letter ***kha*** (Plate IV A. line 7) exhibits oval based form and occasionally triangular – based one.

The letter ***gha*** also persist its previous forms. Generally in this period the left vertical takes an inward bend. But in one instance (A.II. 9.ii) it develops a notch at the vertical side which is an evolved form.

Palatals:

The looped ***cha*** (IV.A.line 10) continues its old form but the letter looks more compressed and the top of the loop develops a notch. Generally the triangular head-mark is placed on the top of the letter.

The letter ***chha*** (IV A line 11) retains its preceding forms. But loops develop angular shapes i.e., sometimes the right loop (A.II.11. ii-iv;A.III.11.i;) and in one case both the loops (A.V.11.iii) show the angularity. There is a specimen of archaic bisected circle type of ***chha*** (A.III.11.ii) which appears in the Nāgārjunakoṇḍa inscription of Ehuvula Chāṁtamūla.[7]. It is interesting to note that this record retains a majority of the previous forms. It indicates the engraver's ability of writing the early features along with the evolved forms. On this point, it is better to know, Bühler's statement i.e., "The contemporaneous employment of more advanced types and of more archaic ones with an admixture of more modern signs will have to be explained in this, as in other cases, by a desire to select archaic and monumental forms for epigraphic purposes and a failure to completely carry out this intention"[8].

Not much development is seen in the letter ***ja***.

The letter ***ña*** (Plate IV A line 13) exhibits elongation of the vertical abnormally with a leftward curl in the lower part and a cursive feature to the right limb.

Linguals:

The letters ***ṭa, ṭha, ḍa*** and ***ḍha*** continue their older forms. But the letter ***ṇa*** acquires three new forms, i.e., the upper and lower horizontal strokes (A.II. 18.iii-iv) take downward curves and at times the only lower horizontal bar develops a downward curve (B.III.18.i-iii) and in the third form, it develops a loop (B.II.18.i-ii) whereas the dental letter ***no*** resembles the letter ***ṇa***.

Dentals:

In addition to the hill-typed end right-hooked ***ta,*** the evolved from of the looped ***ta*** (Plate IV B. line 19) appears here which is standardized in this period.

The letters ***tha, dha*** retain their previous forms. But the letter ***da*** shows great resemblance with the lingual ***ḍa***.

Like the lingual letter ***ṇa*** here the lower horizontal curve of the letter ***na*** (Plate. IVB. line 23) develops various shapes. It is evident that both the curved and looped forms of ***na*** are simultaneously in the records of this period. But the looped form is the standardized one.

Labials:

All the previous forms of ***pa*** (plate IV B. line-24) are continued, in this period.

The notched forms of ***pha***, ***ba***, ***bha*** are common and the older forms persist (Plate IV C. lines, 25, 26 and 27).

The triangular based ***ma*** continues but sometimes baseline takes a notch (C.II.25.v; C.V. 27.i).

Semi-Vowles:

The letter ***ya*** retains its older form. In a few cases the curved base is bipartite (C.II.28.i; C.III.28.ii-iii).

For the letters ***ra*** and ***la*** their vertical ends are beautifully elongated with curls to the left. The base line of ***la*** is usually straight and at times exhibits a notch (C.11.30.iv; C.III.30.iv; C.V.30.v).

The triangular shaped ***va*** (plate.IV.c line 29) with a triangular head-mark attached on its apex is the standardized form of this period.

Sibilants and Ha:

The letter ***śa*** (C.III.30.i) as an individual letter appears only one time and as a conjuct it is used frequently. After a long gap of four hundred years i.e., after the Bhaṭṭiprōlu inscribed crystal, it appears in the Sanskrit record of Ehuvula Chāṁtamūla[9].

The letter ***sa*** continues its older forms. Like letter ***sa,*** the letter ***ṣa*** also (C.III.32.i; C.V.32.i-iii) appears for the first time in the records of Ehuvula Chāṁtamūla. The left vertical is notched like the letter ***pa***. But sometimes the lower horizontal stroke also develops an inward curve (C.V.32.i).

The letter ***ha*** also retains its previous form. Again for the first time the Draviḍian letter ***ḷa*** (D.II.34.i; D.V.34.i) appears in the Ikṣvāku period. Here the lower end of the letter develops a loop, whereas in the Gurazāla record of Ruḷupuruṣadatta, this letter has a peculiar shape, in which (D.IV.34.i), the loop expands and it touches the top small vertical and looks like a circle with a bisecting curve.

MEDIALS

The system of medial signs used in the Sātavāhana period discussed in the preceding chapter is elaborated in this period. However, there is no fundamental change.

But the medial signs like ***i***, ***ī***, ***u*** and ***ū*** show beautifully decorative forms.

Here we find the same old semi-circular form of ***i*** medial signs and elongated curled forms. The medial long ***i*** exhibits a raised curl to the left.

The medial sign of ***u*** and ***ū*** are attached below the lettter by beautifully curled forms.

It is evident that the engraving of the medial signs with a beautifully ornamental fashion started from the later Sātavāhana period, whereas in the records of the Ikṣvāku period, particularly during the time of Vīrapuruṣ adatta, these signs develop most elegant shapes. The ***i*** and ***u*** medials received a great attention while engraving the records of this period.

It is interesting to note that in the early inscriptions of Chāṁtamūla[10], Vīrapuruṣadatta[11], the medial ***i*** and ***u*** signs are written in beautifully elongated forms, whereas in their later records[12] these medial ***i*** forms exhibit very shortened character. And in the Kēsānapali record of Chāṁtamūla, the medial sign for ***i*** is written in the form of a complete circle in the letter ***ti*** (IV.BI.19.iv) and ***ni*** (IVB.1.23.ii).

Hence, we may conclude that the Kēsānapalli record of Chāṁtumūla exhibits a most evolved form viz., round shaped medial sign for ***i***. This feature was not continued by his successors. But in the later i.e., 4th-5th century period, it is in use. Thus all these various flourishing characters noticed in the early records are the individual skills that appeared on the stone. Nāgārjunakoṇḍa sculpture is well-known for its artistry, so is the case with the beautiful script.

Anusvārā

The *anusvārā* dot is generally put above the concerning letter.

CONJUNCTS

The important conjuncts are found in the following groups :

1. Groups with initial Gutturals :

a.	***kka***	(D.IV.38.i)
b.	***kke***	(D.III.38.i)
c.	***kkha***	(D.III.38.ii)
d.	***kkau***	(D.III.38.iii)
e.	***kkhye***	(D.V.38.i)
f.	***kla***	(D.III.38.iv)
g.	***ksha***	(D.III.38.v)
h.	***kshva***	(D.III.38.vi)
i.	***gni***	(D.III.38.vii)
j.	***gra***	(D.III.38.viii)

To indicate the subscript ***ra,*** the right leg of ***ga*** is slightly elongated and then turned to the left.

2. Groups with initial palatals :

a.	***chchha***	(D.III.38.ix)
b.	***jñi***	(D.III.38.x)
c.	***jji***	(D.III.38.xi)
d.	***jya***	(D.III.38.xii)
e.	***jva***	(D.V.38.iv)

3. Groups with initial linguals :

a.	***ṭṭi***	(D.III.39.i)
b.	***ṇḍa***	(D.III.39.ii)
c.	***ṇḍa***	(D.III.39.iii)
d.	***ṇya***	(D.III.39.iv)

4. Groups with initial dentals :

a.	***tti***	(D.III.39.vi)
b.	***tra***	(D.III.39.viii)
c.	***ttra***	(D.III.39.x)
d.	***ttre***	(D.III.39.xi)
e.	***ddhaṁ***	(D.III.40.i)
f.	***dra***	(D.III.40.ii)
g.	***dva***	(D.III.40.iii)
h.	***dhra***	(D.III.40.iv)
i.	***nkshi***	(D.V.39.i)
j.	***nha***	(D.II.38.i)

5. Groups with initial labials :

a.	***ptrya***	(D.III.40.v)

b. ***ppa*** (D.III.40.vi)
c. ***ppra*** (D.III.40.viii)
d. ***mba*** (D.III.40.ix)
e. ***mha*** (D.III.40.xi)

6. Groups with initial semi-vowels :

a. ***rmma*** (D.III.40.x)
b. ***ryya*** (D.III.40.xii)
c. ***rvva*** (D.III.41.iii)
d. ***lya*** (D.III.41.i)
e. ***vya*** (D.III.41.ii)
f. ***scha*** (D.III.41.iv)
g. ***sryah*** (D.III.41.v)
h. ***sryi*** (D.III.41.vi)
i. ***śri*** (D.III.41.vii)
j. ***sre*** (D.III.41.ix)
k. ***sva*** (D.III.41.x)
l. ***skam*** (D.III.41.xi)
m. ***stam*** (D.III.41.xii)
n. ***smi*** (D.II.38.ii)
o. ***sya*** (D.III.42.i)
p. ***sra*** (D.III.42.iii)
q. ***sva*** (D.III.42.iv)
r. ***shto*** (D.III.42.v)
s. ***shthi*** (D.III.42.vi)
t. ***shpa*** (D.III.42.vii)
u. ***shya*** (D.III.42.viii)

Punctuation Marks :

Generally punctuation mark is denoted by two vertical lines succeeded by a curved strokē[13]. In another form (D.III.40.vi) the two verticals are replaced by the two hollo dots, but these are put one over the other like ***Visarga*** succeeded by a curved stroke. But in one instance, after the initial word ***Siddhaṁ*** there is an interrogating-mark type of punctuation (D.11.39.i).

Numerals :

We notice the numerals from 1-10, and 20, in this period. (Plate IV D.line 43)

REFERENCES

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2. C. Sivaramamurti, *Indian Epigraphy and South Indian Scripts,* Madras, 1952, pp. 164 and 165.
3. F.M. Asher and G.S. Gai (eds.), *Indian Epigraphy- Its Bearing on the History of Art,* New Delhi, 1985, pp. 1-6.
4. G. Bühler, *Op. cit.*, 1962, P. 73 and 74.
5. *EI,* XX, pp. 22 and 23.
6. C. Sivaramamurti, *Op. cit.,* 1952, p. 165.
7. *EI,* XXXV, p. 11, pl.III.

8. G.Bühler, *Op. cit.*, 1962, p. 73.
9. *EI*, XXXIV, pp. 17-22, Pl. I.
10. *Ibid.*, XXXVII, pp. 31 and 32.
11. *Ibid.*, XX, pp. 22-33, XXXIII, pp. 189-191.
12. Abdul Waheed Khan, *A Monograph on the Early Buddhist Stupa at Kēsānapalli*, Hyderabad, 1969, p. 4; *EI*, XXXVI, pp. 3 and 4.
13. *ASSI*, I, p. 101; *EI*, XXXIV, pp. 17-20.

Explanation of Table I. Plates IV A B C D

Reṇṭāla, Kēsānapalli Inscriptions of Chāṁtamūla

References : A) Reṇṭāla Pillar Inscription of Siri Chāṁtamūla I, year 5. ***EI,*** XXXVII, pp. 31 and 32.

B) Kēsānapalli Inscription of Chāṁtamūla I, year 10. Abdul Waheed Khan, ***A Monograph on an Early Buddhist Stupa at Kēsānapalli,*** p. 4.

						Line
1	1	i	***a***	***Apaṇo***	A	10
2	1	ii	***ā***	***Āyu***	A	10
3	3	i	***u***	***Upedagiri***	A	12
4	4	i	***e***	***Ekata***	B	4
5	6	i	***ka***	***Vejaikaṁ***	A	11
6	6	ii	***ki***	***Vaṇijakinīya***	A	6
7	6	iii	***ki***	***Vaṇikinīya***	B	3
8	6	iv	***ku***	***Ga(ṁ)jakuṭe***	A	5
9	6	v	***ke***	***Bhariyakena***	A	8
10	7	i	***kha***	***Khaṁbho***	B	4
11	8	i	***ga***	***Bhagavato***	A	1
12	8	ii	***gā***	***Gāme***	B	2
13	8	iii	***gi***	***Upedagiri***	A	12
14	8	iv	***ge***	***Vagehi***	B	4
15	9	i	***gha***	***Saṁghasa***	A	13
16	10	i	***cha***	***Cha(ṁ)tam(u)la***	A	2
17	10	ii	***cha***	***Cha***	B	2
18	10	iii	***cha***	***Chāṁtamūla***	B	1
19	10	iv	***chu***	***Chu(la)***	B	3
20	10	v	***che***	***Cheti(kegu)***	B	2
21	11	i	***chha***	***Saṁvachhara***	B	1
22	12	i	***ja***	***Vanijaka***	A	5
23	12	ii	***ja***	***Nigajasa***	B	2
24	13	i	***ño***	***Raṁña***	A	1
25	14	i	***ṭe***	***Ga(ṁ)jikuṭe***	B	1
26	15	i	***ṭhi***	***Maharaṭhisa***	B	1
27	15	ii	***ṭhi***	***..ṭhi***	B	1

28	16	i	***ḍa***	***Ma(ṁ)ḍale***	A	12
29	16	ii	***ḍi***	***Niḍigali***	B	2
30	18	i	***ṇa***	***Bhariyakeṇa***	A	8
31	18	ii	***ṇi***	***Vaṇijaka***	A	7
32	18	iii	***ṇo***	***Apaṇo***	A	10
33	19	i	***ta***	***Cha(ṁ)tam(u)la***	A	2
34	19	ii	***ta***	***Puta***	B	1
35	19	iii	***ti***	***Ti...***	A	15
36	19	iv	***tī***	***Bahusutīyānaṁ***	B	2
37	19	v	***tu***	***Dhutuke***	A	8
38	19	vi	***tu***	***Hetuna***	B	4
39	19	vii	***te***	***Putehi***	B	3
40	19	viii	***to***	***Bhagavato***	A	1
41	20	i	***tha***	***Vathavasa***	A	5
42	21	i	***di***	***Diva***	B	1
43	21	ii	***de***	***Chaṁdena***	B	3
44	22	i	***dha***	***Padhamaṁ***	A	4
45	22	ii	***dhi***	***Nigasaṁbandhi***	B	4
46	22	iii	***dhi***	***Budhini***	B	4
47	22	iv	***dhu***	***Dhutuke***	A	8
48	23	i	***na***	***Nakare***	A	4
49	23	ii	***ni***	***Nigājasa***	B	2
50	23	iii	***ni***	***Vaṇikinīya***	B	3
51	23	iv	***ni***	***Niḍigali***	B	2
52	23	v	***ni***	***Budhini***	B	4
53	23	vi	***ni***	***Vaṇikinīya***	B	3
54	24	i	***pa***	***Padma***	A	4
55	24	ii	***pu***	***Putehi***	B	3
56	24	iii	***pu***	***Putasa***	B	1
57	24	iv	***pe***	***Upedagiri***	A	12
58	26	i	***ba***	***Bahusutīyānaṁ***	B	2
59	26	ii	***bu***	***Bubhisa***	B	3
60	26	iii	***bu***	***Budhasa***	A	13
61	27	i	***bha***	***Bhariya***	A	6
62	27	ii	***bho***	***Khaṁbho***	B	4
63	28	i	***ma***	***Padamam***	A	4
64	28	ii	***mā***	***Maha***	B	4
65	28	iii	***mi***	***Samita***	A	9
66	28	iv	***mu***	***Chāṁtamūlasa***	B	1
67	28	v	***me***	***Gāme***	A	11
68	29	i	***ya***	***Bhariya***	A	6

69	29	ii	***ya***	***Rajaye***	A	11
70	29	iii	***ya***	***Haṁghaya***	A	7
71	29	iv	***ya***	***Haṁgāya***	B	3
72	29	v	***yā***	***Bahusutīyānaṁ***	B	2
73	29	vi	***yu***	***Āyu***	A	10
74	30	i	***ra***	***Raṁño***	A	1
75	30	ii	***ra***	***Saṁvachhara***	B	1
76	30	iii	***ri***	***Bhariya***	A	8
77	30	iv	***ri***	***Siri***	B	1
78	30	v	***re***	***Nakare***	A	4
79	31	i	***la***	***Mūlavāsi***	B	2
80	31	ii	***lā***	***Selāmaya***	A	14
81	31	iii	***le***	***Ma(ṁ)ḍale***	A	12
82	31	iv	***li***	***Niḍigali***	B	2
83	32	i	***va***	***Bhagavato***	A	1
84	32	ii	***va***	***Vathavāsa***	A	5
85	32	iii	***va***	***Saṁvachhara***	B	1
86	32	iv	***va***	***Vanijake***	A	7
87	32	v	***vi***	***Vihāra***	B	2
88	34	i	***sa***	***Samghasa***	A	13
89	34	ii	***sa***	***Saṁvachhara***	B	1
90	34	iii	***si***	***Mulavasi***	B	2
91	34	iv	***si***	***Siri***	B	1
92	34	v	***si***	Siri	A	8
93	34	vi	***su***	***Bahusutīyānaṁ***	B	2
94	35	i	***ha***	***Haṁgāya***	B	3
95	35	ii	***hā***	***Vihāra***	B	2
96	35	iii	***hi***	***Sehi***	B	4
97	35	iv	***hi***	***(Chataṁ) hi***	A	10
98	35	v	***hu***	***Bahusutīyānaṁ***	B	2
99	35	vi	***he***	***Hama..***	B	1
100	38	i	***dham***	***Sidham***	A	1
101	40	i	***1***	.....	B	1
102	40	ii	***3***	.....	B	1
103	40	iii	***10***	.....	B	1

Explanation of Table II. Plates IV A B C D

Nāgārjunakoṇḍa, Jaggayyapēṭa and Uppuguṇḍur

Inscriptions of Vīrapuruṣadatta

References : A) Nāgārjunakoṇḍa Āyaka Pillar Inscription of Vīrapuruṣadatta : year 6. ***EI,*** XX, pp. 15-17.

B) Nāgārjunakoṇḍa Apsidal Temple Inscription of Vīrapuruṣadatta : year 14. ***EI,*** XX. pp. 22 and 23.

C) Uppuguṇḍur Inscription of Virapuruṣadatta : year 19. ***EI,*** XXXIII, pp. 189-191.

D) Jaggayyapēṭa Inscriptions of Vīrapuruṣadatta: year 20, ***ASSI,*** I, pp. 110.

E) Jaggayyapeṭa Inscription of Vīrapuruṣadatta : year 20. ***EI,*** XXXVI, pp. 3 and 4.

						Line
1	1	i	***a***	***Atichhitam***	A	10
2	1	ii	***a***	***Aṭhaga***	B	1
3	1	iii	***ā***	***Āvesani***	D	2
4	2	i	***i***	***Ikhaku***	A	1
5	2	ii	***i***	***Ikhāku***	E	2
6	2	iii	***i***	***Ikhākusa***	E	6
7	2	iv	***i***	***Ikhākunaṁ***	C	2
8	3	i	***u***	***Uvāsikāya***	B	2
9	4	i	***e***	***Evaṁ***	D	5
10	4	ii	***e***	***Evaṁ***	C	9
11	5	i	***o***	***Ovarakā***	B	3
12	6	i	***ka***	***Vanijaka***	A	8
13	6	ii	***ka***	***Sirinakasa***	C	7
14	6	iii	***kā***	***Kāma***	B	1
15	6	iv	***ki***	***Vānikinīya***	C	5
16	6	v	***ki***	***Budhavāniki..***	B	2
17	6	vi	***ki***	***Pūkiyānaṁ***	A	7
18	6	vii	***ku***	***Ikhākunaṁ***	C	2
19	6	viii	***ku***	***Sukumāra***	C	1
20	6	ix	***ke***	***Sampadake***	A	11
21	6	x	***ko***	***Kodha***	B	1
22	7	i	***kha***	***Lakhaṇa***	B	1
23	7	ii	***khā***	***Sukhāvahathanāya***	A	12
24	7	iii	***khā***	***Ikhākunam***	C	2
25	8	i	***ga***	***Bhagavato***	A	1
26	8	ii	***gā***	***Gāma***	B	2
27	8	iii	***gi***	***Bhaginīya***	B	2
28	8	iv	***gi***	***Bhagini***	C	5
29	8	v	***gi***	***Nāgilani***	D	3
30	8	vi	***ge***	***Bhāge***	B	2
31	8	vii	***go***	***Gova***	B	2
32	9	i	***gha***	***Gharaniṁ***	D	2
33	9	ii	***gha***	***Chetiyagharam***	B	2
34	9	iii	***ghi***	***Saṁghila***	C	1
35	10	i	***cha***	***Chatisiri***	A	10
36	10	ii	***chā***	***Chātaṁulasa***	A	6
37	10	iii	***chi***	***Chilāta***	B	1

38	10	iv	***chī***	***Chīna***	B	1
39	10	v	***chu***	***Chula***	B	2
40	10	vi	***che***	***Chetiya***	B	2
41	11	i	***chha***	***Chhaṭhaṁ***	B	1
42	11	ii	***chha***	***Saṁvachhara***	C	3
43	11	iii	***chha***	***Chhāya***	E	13
44	11	iv	***chhi***	***Chhita***	A	10
45	11	v	***chhi***	***Chhita***	A	9
46	12	i	***ja***	***Rāja***	A	1
47	12	ii	***ja***	***Maharajasa***	C	2
48	12	iii	***ji***	***Sujita***	B	1
49	12	iv	***ji***	***Vājisa***	E	1
50	12	v	***ji***	***Jita***	B	1
51	13	i	***ña***	***Daṁñakaḍa***	C	3
52	13	ii	***ñu***	***Savaṁñuno***	A	1
53	13	iii	***ño***	***Raṁño***	E	2
54	13	iv	***ño***	***Raṁño***	E	4
55	14	i	***ṭa***	***Vaṭamānakānaṁ***	A	10
56	14	ii	***ṭi***	***Koṭi***	E	4
57	14	iii	***ṭi***	***Dānapaṭi***	A	8
58	14	iv	***ṭu***	***Ayakoṭusiriya***	E	9
59	15	i	***ṭha***	***Chaṭhaṁ***	B	1
60	15	ii	***ṭhu***	***Hirumuthuve***	B	3
61	15	iii	***ṭhī***	***Vāsiṭhī***	A	7
62	16	i	***ḍa***	***Selamaṁḍavo***	B	3
63	16	ii	***ḍa***	***Naḍatūre***	D	1
64	16	iii	***ḍi***	***Paṁḍitasiriya***	E	11
65	16	iv	***ḍu***	***Mahākaṁḍurure***	D	1
66	17	i	***ḍha***	***Maḍhariputasa***	D	1
67	17	ii	***ḍha***	***Maḍhariputasa***	D	2
68	18	i	***ṇa***	***Samaṇa***	A	8
69	18	ii	***ṇa***	***Taruṇa***	B	1
70	18	iii	***ṇi***	***..paṇidīpa***	B	1
71	18	iv	***ṇo***	***Apaṇo***	D	2
72	19	i	***ta***	***Sakatasa***	A	1
73	19	ii	***ta***	***Datasa***	D	1
74	19	iii	***ti***	***Virūpakhapati***	A	4
75	19	iv	***ti***	***Chetiya***	B	1
76	19	v	***ti***	***Eti***	D	1
77	19	vi	***ti***	***Apatihata***	E	5
78	19	vii	***tu***	***Bhatuno***	B	2
79	19	viii	***tu***	***Bhatu***	C	6
80	19	ix	***te***	***Teraṁ***	B	1

81	19	x	***to***	***Bhagavato***	C	1
82	20	i	***tha***	***Vathavasa***	C	3
83	20	ii	***the***	***Theriyānaṁ***	B	1
84	20	iii	***thi***	***Vāsithi***	A	5
85	20	iv	***tho***	***Sidhamto***	D	2
86	21	i	***da***	***Datasa***	A	6
87	21	ii	***dā***	***Dānapati***	A	8
88	21	iii	***di***	***Divasa***	B	1
89	21	iv	***di***	***Divasaṁ***	C	3
90	21	v	***di***	***Dīnānugaha***	A	8
91	21	vi	***du***	***Maduvisiriya***	E	9
92	21	vii	***de***	***Deva***	B	1
93	21	viii	***de***	***Deva***	A	1
94	21	ix	***do***	***Dosa***	B	1
95	22	i	***dha***	***Dhamachaka***	B	1
96	22	ii	***dhā***	***Dhātuvara***	A	3
97	22	iii	***dhi***	***Bodhino***	A	1
98	22	iv	***dhi***	***Bodhisiri***	B	2
99	22	v	***dhi***	***Budhitasa***	B	2
100	22	vi	***dhu***	***.dhuvagasa***	B	3
101	22	vii	***dhū***	***Dhūtuya***	B	3
102	23	i	***na***	***Namo***	A	1
103	23	ii	***na***	***Nākabudhanikaṁ***	D	3
104	23	iii	***ni***	***Niyutam***	B	2
105	23	iv	***ni***	***Nakabudhanikam***	D	3
106	23	v	***nī***	***Dhaṁavānikinīya***	C	5
107	23	vi	***nī***	***Bhaginīnaṁ***	B	3
108	23	vii	***nu***	***Manusa***	B	1
109	23	viii	***ne***	***Bhāgineyānaṁ***	B	2
110	23	ix	***no***	***Pituno***	B	2
111	24	i	***pa***	***Mahasenāpatisa***	A	7
112	24	ii	***pa***	***Pasado***	B	1
113	24	iii	***pi***	***Pituno***	B	2
114	24	iv	***pi***	***Patithapitam***	A	12
115	24	v	***pu***	***Puta***	E	2
116	24	vi	***pu***	***Vijayapurīya***	B	2
117	24	vii	***pu***	***Maḍhariputasa***	C	2
118	24	viii	***pū***	***Pūkiyānaṁ***	A	7
119	25	i	***pha***	***Puphagiriya***	B	3
120	26	i	***ba***	***Bala***	B	1
121	26	ii	***bā***	***Bālakā***	D	4
122	26	iii	***bi***	***Bitiyam***	E	3
123	26	iv	***bu***	***Budhaṁnikāya***	C	6

124	26	v	***bu***	***Budhaṁnikāya***	B	2
125	26	vi	***bo***	***Bodhisiriya***	B	2
126	27	i	***bha***	***Bhariya***	A	8
127	27	ii	***bhā***	***Bhātuno***	B	3
128	27	iii	***bhe***	***Khaṁbhe***	D	5
129	28	i	***ma***	***Maharajasa***	A	3
130	28	ii	***mā***	***Vaṭamānakānaṁ***	A	10
131	28	iii	***mā***	***Sukumāra***	B	1
132	28	iv	***mi***	***Misīnaṁ***	B	3
133	28	v	***mi***	***Mita***	C	9
134	28	vi	***mu***	***Samudanim***	D	3
135	28	vii	***mu***	***Chātamūlasa***	A	6
136	28	viii	***mū***	***Mūlasiri***	D	2
137	28	ix	***me***	***Gāme***	D	2
138	28	x	***mo***	***Namo***	C	1
139	29	i	***ya***	***Budhamnikāya***	C	6
140	29	ii	***yā***	***Pūkīyānam***	A	7
141	29	iii	***yi***	***..dayisa***	A	5
142	29	iv	***yi***	***Ayikāya***	B	2
143	29	v	***yi***	***...yisa***	E	1
144	29	vi	***yu***	***Niyutaṁ***	B	2
145	29	vii	***ye***	***Chetiye***	A	3
146	30	i	***ra***	***Dhātuvara***	A	3
147	30	ii	***ra***	***Rāja***	B	1
148	30	iii	***ri***	***Parigahitasa***	A	3
149	30	iv	***ri***	***Samudasiriya***	E	11
150	30	v	***ri***	***Bhariyāya***	C	6
151	30	vi	***ri***	***Dhaṁmagirīyam***	B	2
152	30	vii	***ru***	***Karuṁbudhinasa***	B	2
153	30	viii	***ru***	***Virūpakhapati***	A	4
154	30	ix	***re***	***Vihāre***	B	2
155	31	i	***la***	***Chātamūlasa***	A	6
156	31	ii	***la***	***Mūlānaṁ***	B	2
157	31	iii	***li***	***Khalisiriya***	E	10
158	31	iv	***li***	***Bālikaṁ***	D	3
159	31	v	***lu***	***..lura***	B	1
160	31	vi	***le***	***Puvasele***	B	3
161	31	vii	***lo***	***Savaloka***	B	1
162	32	i	***va***	***Dēva***	A	1
163	32	ii	***vā***	***Uvāsikaya***	B	2
164	32	iii	***vi***	***Vijayapurīya***	B	2
165	32	iv	***vi***	***Vijaya***	E	3
166	32	v	***vī***	***Vīra***	C	2

167	32	vi	***vi***	***Vīraṁnasa***	B	3
168	32	vii	***ve***	***Āvenisa***	D	1
169	32	viii	***vai***	***Vaira***	C	4
170	32	ix	***vo***	***Maṁḍavo***	B	3
171	34	i	***sa***	***Sava***	A	1
172	34	ii	***sā***	***Khaṁdasāgaraṁnaka***	A	9
173	34	iii	***si***	***Sidhaṁ***	E	1
174	34	iv	***si***	***Desika***	B	2
175	34	v	***si***	***Siri***	C	2
176	34	vi	***si***	***Mūlasiri***	D	2
177	34	vii	***su***	***Sukhāya***	B	3
178	34	vii	***se***	***Selamaṁḍavo***	B	3
179	34	ix	***so***	***Sodara***	A	6
180	36	i	***ha***	***Sahasa***	A	4
181	36	ii	***ha***	***Maha***	C	2
182	36	iii	***hi***	***Hitasa***	A	12
183	36	iv	***hi***	***Hita***	B	3
184	36	v	***hi***	***Hirana***	E	4
185	36	vi	***hi***	***Hita***	D	5
186	36	vii	***he***	***Hemaṁta***	B	1
187	37	i	***ḷa***	***Sihaḷa***	B	3
188	37	ii	***ḷā***	***Taḷāka***	B	3
189	38	i	***nha***	***Kaṁnhasiriya***	E	12
190	38	ii	***nhā***	***Suṁhānaṁ***	B	3
191	38	iii	***smī***	***Kasmīra***	C	1
192	40	i	***3***	.....	B	1
193	40	ii	***4/4***	.....	C/B	3/1
194	40	iii	***6/6***	.....	B/A	1/13
195	40	iv	***7***	.....	B	3
196	40	v	***8***	.....	D	1
197	40	vi	***9***	.....	C	3
198	40	vii	***10/10/10***	.....	C/B/D	3/1/2
199	40	viii	***20***	.....	D	1

Explanation of Table III. Plates IV A B C D

Nāgārjunakoṇḍa Inscriptions of Ehuvula Chāṁtamūla

References :

A) Nāgārjunakoṇḍa Āyaka Pillar Inscription of Ehuvula Chāṁtamūla : year 2. ***EI,*** XXI, pp. 61 and 62.

B) Nāgārjunakoṇḍa Inscription of Ehavalaśrī : year 11. ***EI,*** XXXIII, pp. 147-149.

C) Nāgārjunakoṇḍa Inscription of Ehuvula Chāṁtamūla : year 13. ***EI,*** XXXV, p. 11, P1.III.

D) Nagarjunakonda Inscription of Ehuvula Chāṁtamūla: year 16. ***EI.*** XXXIV, pp. 17-20, pl.1.

E) Nāgārjunakoṇḍa Inscription of Ehuvula Chāṁtamūla: year 24. ***EI,*** XXXV. pp. 12 and 13.

						Line
1	1	i	***a***	***Aneka***	A	3
2	1	ii	***a***	***Akshaya***	D	10
3	2	i	***i***	***Ikkhākūnaṁ***	A	7
4	2	ii	***i***	***Ikhākusa***	A	1
5	3	i	***u***	***Utara***	D	7
6	4	i	***e***	***Ehavula***	C	2
7	6	u	***ka***	***Saṁkappasa***	A	3
8	6	ii	***kā***	***Mahavalabhikāya***	C	5
9	6	iii	***ki***	***Kittira***	B	4
10	6	iv	***kī***	***Kīrtheḥ***	D	4
11	6	v	***ku***	***Ikhakunaṁ***	C	4
12	6	vi	***ku***	***Devakulaṁ***	D	10
13	6	vii	***ku***	***Ikshvākunam***	D	4
14	6	viii	***ke***	***Vaijayike***	D	9
15	6	ix	***ko***	***Koṭi***	A	3
16	7	i	***kha***	***Pakha***	C	3
17	7	ii	***khā***	***Ikhākusa***	C	1
18	8	i	***ga***	***Bhagavato***	A	1
19	8	ii	***gi***	***Gim(h)aṇaṁ***	C	3
20	8	iii	***gi***	***Agihota***	A	2
21	8	iv	***gu***	***Māgūruka***	D	7
22	8	v	***go***	***Gotrasya***	D	9
23	8	vi	***go***	***Skaṁdagopasya***	D	6
24	9	i	***gha***	***Māghasya***	B	2
25	10	i	***cha***	***Achariyanam***	A	7
26	11	i	***chha***	***Chhaṭhaṁ***	A	8
27	11	ii	***chha***	***Chhaya***	C	7
28	12	i	***ja***	***Rajasa***	A	1
29	12	ii	***ja***	***Vija...***	B	4
30	12	iii	***ji***	***Yājisa***	A	3
31	13	i	***ña***	***Rajña***	B	1
32	13	ii	***ño***	***Raño***	A	7
33	14	i	***ṭi***	***Koṭi***	A	3
34	15	i	***ṭha***	***Māṭhari***	D	4
35	15	ii	***ṭhi***	***Vāseṭhi***	C	1
36	16	i	***ḍa***	***Maḍari***	C	4
37	18	i	***ṇa***	***Puttrena***	D	6
38	18	ii	***ṇa***	***Ikshvākūnāṁ***	D	4

39	18	iii	***ṇi***	***Kirtteraṇikkeḥ***	B	4
40	19	i	***ta***	***Hala***	A	3
41	19	ii	***ta***	***Putasa***	C	1
42	19	iii	***ta***	***Mātā***	D	9
43	19	iv	***ti***	***Apatihata***	A	4
44	19	v	***ti***	***Pratima***	E	3
45	19	vi	***ti***	***Senapatisa***	C	6
46	19	vii	***tu***	***Pradātuḥ***	D	3
47	19	viii	***te***	***Pauteṇa***	D	5
48	19	ix	***to***	***Thapito***	C	7
49	19	x	***to***	***Bhagavato***	A	1
50	20	i	***tha***	***Thabho***	C	7
51	20	ii	***thī***	***Vāsithī***	A	4
52	20	iii	***the***	***Savathesu***	A	4
53	21	i	***da***	***Dasamaṁ***	A	8
54	21	ii	***da***	***Pradabu***	D	3
55	21	iii	***di***	***Divasam***	A	8
56	21	iv	***di***	***Divasa***	C	3
57	21	v	***di***	***Diyānaṁ***	D	6
58	21	vi	***du***	***Duhituḥ***	D	7
59	21	vii	***de***	***Mahadevyaḥ***	D	8
60	21	viii	***dau***	***Dauhitryaḥ***	D	7
61	22	i	***dha***	***Dharmaphalaṁ***	D	10
62	22	ii	***dhi***	***Yudhishtrira***	D	5
63	23	i	***na***	***Namo***	A	1
64	23	ii	***na***	***Mahāsenapatisa***	C	6
65	23	iii	***na***	***Prapautranā***	D	4
66	23	iv	***ni***	***Savajitaniputo***	A	6
67	23	v	***ne***	***Aneka***	A	3
68	23	vi	***nai***	***Naika***	D	3
69	24	i	***pa***	***Mahāsenapatisa***	C	6
70	24	ii	***pa***	***Pakshasya***	B	2
71	24	iii	***pā***	***Dilipāṁbarisha***	D	5
72	24	iv	***pi***	***Patiṭṭhapito***	A	7
73	24	v	***pu***	***Putreṇa***	E	2
74	24	vi	***pu***	***Maḍariputasa***	C	4
75	24	vii	***pe***	***Vājapeya***	A	2
76	24	viii	***pau***	***Pautrena***	D	5
77	25	i	***pha***	***Dharmaphala***	D	10
78	26	i	***ba***	***Bahusuti (ya)...***	A	7
79	26	ii	***bi***	***Bitiyaṁ***	A	8
80	26	iii	***bu***	***Buddhasa***	A	1
81	27	i	***bha***	***Bhagavato***	A	1

82	27	ii	***bhi***	***Mahāvalabhikāya***	C	5
83	27	iii	***bhi***	***Sarvajanābhirāmasya***	D	5
84	27	iv	***bho***	***Prabho***	B	1
85	28	i	***ma***	***Mahādeviya***	A	6
86	28	ii	***mā***	***Māthariputtasa***	A	5
87	28	iii	***mi***	***Sāmisa***	C	1
88	28	iv	***mi***	***Pārami***	E	3
89	28	v	***mu***	***(Cha)tamulasa***	C	2
90	28	vi	***mū***	***Chaṁtamūlasa***	A	5
91	28	vii	***me***	***Yasamedha***	A	3
92	28	viii	***mo***	***Namo***	D	1
93	29	i	***ya***	***Yakhilinikāya***	C	5
94	29	ii	***ya***	***Yasamedhayājisa***	A	3
95	29	iii	***yi***	***Belamayi***	E	5
96	29	iv	***yu***	***Yudhishṭhira***	D	5
97	29	v	***yo***	***Putrayoh***	D	9
98	30	i	***ra***	***Mahātalavarasya***	D	6
99	30	ii	***rā***	***Rājasa***	A	1
100	30	iii	***ri***	***Siri***	C	4
101	30	iv	***ri***	***Siri***	A	5
102	30	v	***rī***	***Dilīpāṁbarīsha***	D	5
103	30	vi	***ru***	***Vīrapurusha***	D	4
104	30	vii	***ru***	***Vīrūpakkhapatti***	A	2
105	30	viii	***re***	***Mārena***	D	8
106	30	ix	***ro***	***Vihāro***	A	7
107	31	i	***la***	***Halaso***	A	3
108	31	ii	***la***	***Ladāsaṁnakasa***	C	7
109	31	iii	***la***	***Talavara***	B	5
110	31	iv	***la***	***Chattamūlasya***	E	1
111	31	v	***li***	***Eli***	C	6
112	32	i	***va***	***Bhagavato***	A	1
113	32	ii	***vā***	***Vājapeya***	A	2
114	32	iii	***vi***	***Virapurasadatasa***	C	4
115	32	iv	***vi***	***Virūpakkhapatti***	A	2
116	32	v	***vī***	***Vīrapurushadattasya***	D	4
117	32	vi	***vu***	***Ehuvula***	A	8
118	32	vii	***vu***	***Ehuvula***	C	2
119	32	viii	***ve***	***Vajaveyā***	D	3
120	33	i	***śa***	***Gośatasa***	D	3
121	34	i	***sa***	***Mahārājasa***	A	1
122	34	ii	***sa***	***Pprasādāt***	B	5
123	34	iii	***si***	***Mahisija***	C	5
124	34	iv	***si***	***Siri***	A	5

125	34	v	***su***	***Sunhāya***	A	5
126	34	vi	***se***	***Mahāsenapatisa***	C	6
127	34	vii	***saṁ***	***Ladāsaṁnakasa***	C	7
128	34	viii	***sam***	***Devadhivāsaṁ***	B	6
129	35	i	***sha***	***Vīrapurusha***	D	9
130	36	i	***ha***	***Prabhorahavalasriyah***	B	1
131	36	ii	***hā***	***Mahārājasa***	A	1
132	36	iii	***hi***	***Mahisija***	C	5
133	36	iv	***hi***	***Hiraṁṇa***	A	3
134	36	v	***hu***	***Ehuvula***	A	8
135	36	vi	***ho***	***Agihota***	A	2
136	38	i	***kke***	***Aṇikkeḥ***	B	4
137	38	ii	***kkha***	***Pakkha***	A	2
138	38	iii	***ktau***	***Śāktau***	B	3
139	38	iv	***kla***	***Śukla***	B	2
140	38	v	***ksha***	***Akshaya***	D	10
141	38	vi	***kshvā***	***Ikshvākunāṁ***	D	5
142	38	vii	***gni***	***Agnishṭoma***	D	2
143	38	viii	***gra***	***Grāmaścha***	D	10
144	38	ix	***chchha***	***Gachchhta***	E	4
145	38	x	***jñi***	***Rājñi***	D	2
146	38	xi	***jji***	***Vīryyārjjita***	D	4
147	38	xii	***jya***	***Rājyasya***	D	4
148	39	i	***ṭṭi***	***Bhaṭṭi...***	A	6
149	39	ii	***ṇḍa***	***Chaṇḍa***	B	3
150	39	iii	***ṇṇa***	***Suvaṇṇaka***	A	3
151	39	iv	***ṇya***	***Hiraṇya***	A	3
152	39	v	***nya***	***Puṇya***	B	2
153	39	vi	***tti***	***Virupākkhapatti***	A	2
154	39	vii	***tti***	***Kirtti***	B	4
155	39	viii	***tra***	***Puttrassa***	B	5
156	39	ix	***tra***	***Putrasya***	D	2
157	39	x	***ttra***	***Puttrasya***	D	4
158	39	xi	***ttre***	***Puttreṇa***	D	8
159	39	xii	***nhā***	***Sunhāya***	A	5
160	40	i	***ddhaṁ***	***Siddhaṁ***	D	1
161	40	ii	***dra***	***Pushpabhadra***	D	1
162	40	iii	***dva***	***Dvayor-***	D	9
163	40	iv	***dhva***	***Dhvajastaṁbaścha***	D	10
164	40	v	***ptrya***	***Naptryaḥ***	D	6
165	40	vi	***ppa***	***Saṁkappasa***	A	3
166	40	vii	***ppra***	***Pprasādāt***	B	5
167	40	viii	***pra***	***Pradatu***	D	3

168	40	ix	***mba***	***Saṁbandhi***	E	2
169	40	x	***rmma***	***Dharmma***	D	5
170	40	xi	***mha***	***Gimha***	A	8
171	40	xii	***ryya***	***Vīryya***	D	4
172	41	i	***lya***	***Tulya***	D	5
173	41	ii	***vyā***	***Mahadevyāḥ***	D	8
174	41	iii	***rvva***	***Āyurvvardhane***	D	9
175	41	vi	***ścha***	***stabaścha***	D	10
176	41	v	***śryāh***	***Kupaṇasryāḥ***	D	8
177	41	vi	***śryi***	***Śryihuvala***	D	6
178	41	vii	***śrī***	***Śrīchaṁtamūlasya***	D	4
179	41	viii	***śrī***	***Śrī-Ehuvala***	E	1
180	41	ix	***śre***	***Śreshṭhiṇiya***	E	2
181	41	x	***sva***	***Vājiveyāśvamedha***	D	3
182	41	xi	***skaṁ***	***Skaṁda***	D	6
183	41	xii	***staṁ***	***Dvajastaṁba***	D	10
184	42	i	***sya***	***..rasya***	B	4
185	42	ii	***sya***	***Putrasya***	D	1
186	42	iii	***sra***	***Sahasra***	D	3
187	42	iv	***svā***	***Svāminaḥ***	D	1
188	42	v	***shto***	***Agnishtoma***	D	2
189	42	vi	***shthī***	***Vāsishthī***	D	1
190	42	vii	***shpa***	***Pushpabhadra***	D	1
191	42	viii	***shya***	***Pushyakaṁdiyānaṁ***	D	6
192	43	i	***5***	....	C	3
193	43	ii	***6***	....	A	8
194	43	iii	***7***	....	C	3
195	43	iv	***10***	....	D	2

Explanation of Table IV Plates IV A B C D

Nāgārjunakoṇḍa and Gurazāla Inscriptions of Rudrapuruṣadatta

References : A) Nāgārjunakoṇḍa Inscription of Rudrapuruṣadatta : year 11. ***EI,*** XXXIV, p. 22, Pl. I B.

B) Gurazāla Inscription of Ruḷupuruṣadatta : Undated. ***EI,*** XXVI, p. 125

						Line
1	1	i	***a***	***Ayuvadhinikaṁ***	B	1
2	1	ii	***a***	***Apaṇo***	B	1
3	2	i	***i***	***Ikhākunaṁ***	A	5
4	6	i	***ka***	***Aneka***	A	1
5	6	ii	***ku***	***Ikhākunaṁ***	A	5
6	6	iii	***ko***	***Koḍi***	A	1

7	7	i	***khā***	***Ikhākunaṁ***	A	5
8	7	ii	***khe***	***Khetaṁ***	B	2
9	7	iii	***khaṁ***	***Khaṁ(bho)***	A	9
10	8	i	***ga***	***Bhagavato***	B	1
11	8	ii	***gi***	***Gi 8***	B	3
12	8	iii	***go***	***Go***	A	1
13	10	i	***cha***	***Chatamulasa***	A	2
14	11	i	***chha***	***Savachhara***	A	7
15	12	i	***ja***	***Rājasa***	A	1
16	12	ii	***ji***	***Asamedhayājisa***	A	1
17	13	i	***ño***	***Raño***	A	5
18	14	i	***ṭa***	***Vamabhaṭaya***	A	7
19	15	i	***ṭha***	***Aṭhamaṁ***	A	8
20	15	ii	***ṭhī***	***Vāsiṭhī***	A	5
21	16	i	***ḍi***	***Koḍi***	A	1
22	16	ii	***ḍu***	***Naḍuka***	B	2
23	18	i	***ṇo***	***Apaṇo***	B	1
24	19	i	***ta***	***Ruḷupurisadatasa***	B	3
25	19	ii	***ta***	***Chatamulasa***	A	2
26	19	iii	***tā***	***Gotāya***	A	7
27	19	iv	***tu***	***Dhutuya***	A	6
28	19	v	***to***	***Bhagavato***	B	1
29	20	i	***tha***	***Pathamaṁ***	A	7
30	21	i	***da***	***Rudapurisadatasa***	A	6
31	21	ii	***da***	***Ruḷupurisadatasa***	B	3
32	21	iii	***di***	***Divasa***	A	8
33	21	iv	***di***	***Diva***	B	3
34	21	v	***de***	***Mahādeviya***	A	6
35	22	i	***dha***	***Asamedhayājisa***	A	1
36	22	ii	***dhū***	***Dhūtūya***	A	6
37	23	i	***na***	***Niraṁna***	A	1
38	23	ii	***nā***	***Pasunāya***	A	3
39	23	iii	***ni***	***Ayuvadhinikaṁ***	B	1
40	23	iv	***ne***	***Sāmine***	B	1
41	24	i	***pa***	***Pasunāya***	A	3
42	24	ii	***pa***	***Padāyisa***	A	2
43	24	iii	***pu***	***Ruḷupurisadatasa***	B	3
44	24	iv	***pu***	***Virapuri..***	A	3
45	24	v	***pu***	***Halaṁpura***	B	1
46	25	i	***pha***	***Bahaphalasa***	A	7
47	26	i	***ba***	***Bahaphalasa***	A	7
48	27	ii	***bha***	***Bhagavato***	B	1
49	27	ii	***bha***	***Vamabhaṭaya***	A	7

50	28	i	***ma***	***Mahārajasa***	B	2
51	28	ii	***mi***	***Svāmi***	A	2
52	28	iii	***mu***	***Chatamulasa***	A	2
53	29	i	***ya***	***Pasunaya***	A	3
54	29	ii	***yā***	***Asamedhayājisa***	A	1
55	29	iii	***yi***	***Padayisa***	A	2
56	29	iv	***yu***	***Ayuvadhinikaṁ***	B	1
57	30	i	***ra***	***Raño***	A	5
58	30	ii	***ra***	***Mahārajasa***	A	1
59	30	iii	***ri***	***Siri***	B	3
60	30	iv	***ri***	***Siri***	A	3
61	30	v	***ru***	***Ruḷupurisadatasa***	B	3
62	31	i	***la***	***Bahaphalasa***	A	7
63	31	ii	***la***	***Chatamulasa***	A	4
64	32	i	***va***	***Bhagavato***	B	1
65	32	ii	***va***	***Ayuvadhinikam***	B	1
66	32	iii	***vā***	***Vāsiṭhī***	A	5
67	32	iv	***vi***	***Virapuri..***	A	3
68	34	i	***sa***	***Sata***	B	3
69	34	ii	***sā***	***Sāmine***	B	1
70	34	iii	***si***	***Sidaṁ***	B	1
71	34	iv	***si***	***Siri***	A	3
72	34	v	***si***	***Siri***	B	3
73	34	vi	***su***	***Sunhāya***	A	4
74	36	i	***ha***	***Halaṁpura***	B	1
75	36	ii	***hā***	***Mahārajasa***	A	1
76	36	iii	***hā***	***Mahārajasa***	B	2
77	36	iv	***hi***	***Hirana***	A	1
78	37	i	***ḷu***	***Ruḷupurisadatasa***	B	3
79	38	i	***kka***	***Ekkāraṁ***	A	7
80	38	ii	***tta***	***Puttasa***	A	5
81	38	iii	***tti***	***Pattiya***	A	5
82	40	i	***1***	.....	A	7
83	40	ii	***4***	.....	B	3
84	40	iii	***8***	.....	A	8
85	40	iv	***10***	.....	B	3
86	40	v	***10***	.....	A	8

Explanation of Table V. Plates IV A B C D

Miscellaneous Inscriptions of the Ikaṣvāku Period

References : A) Gangaperūru Inscription, ***EI,*** XXXVI, pp. 207-and 208, pl.I.

B) Amarāvatī Sculptured Slab Inscription, ***EI,*** XV, Ins. No. 57, p. 275.

C) Amarāvatī Octagonal Pillar Inscription, ***EI,*** XV, Ins. No. 27, pp. 267 and 268.

D) Ghaṇṭasāla Pillar Inscription, ***EI,*** XXVI, pp. 3 and 4, Pl. A.

F) Nāgārjunakoṇḍa Foot-print Slab Inscription, ***EI,*** XXXIII, pp. 247-250.

G) Nāgarjuṇakoṇḍa Inscription of Ābhīra Vasusēna : year 30. ***EI,*** XXXIV, pp. 197-204.

H) Nāgārjunakoṇḍa Insctiption, ***EI,*** XXXV, Ins. No. 15, p. 17, pl. V-A.

I) Nāgarjunakoṇḍa Memorial Pillar Inscription, ***EI,*** XXXV, Ins. No. 8, p. 14, pl. IV-A.

J) Nāgārjunakoṇḍa Inscription, ***EI,*** XXXIV, p 210, pl. 3.

1	1	i	***a***	***Ayuvadhanika***	C	3
2	1	ii	***a***	***Apaṇo***	C	3
3	1	iii	***a***	***Achariyanaṁ***	A	1
4	1	iv	***a***	***Amita***	I	1
5	2	i	***i***	***Imaṁ***	E	2
6	3	i	***u***	***Ukhasiri***	D	1
7	4	i	***e***	***Esā***	J	7
8	5	i	***o***	***Olabaka***	I	2
9	6	i	***ka***	***Bālikaya***	B	2
10	6	ii	***kā***	***Kārito***	E	3
11	6	iii	***ku***	***Kuḷahakānaṁ***	I	4
12	6	iv	***ku***	***Ku(li)ka***	J	7
13	6	v	***ke***	***Bhātukehi***	C	2
14	6	vi	***ko***	***..Kojvala***	H	2
15	6	vii	***kau***	***Kausika***	G	2
16	7	i	***kha***	***Chaṁdamukhasa***	B	2
17	7	ii	***kha***	***Ukhasiri***	D	1
18	7	iii	***kha***	***Pamukhāyaṁ***	J	7
19	7	iv	***kham***	***Khaṁdhavārana***	I	1
20	8	i	***ga***	***Gogahana***	A	2
21	8	ii	***gā***	***Sagāme***	A	3
22	8	iii	***gi***	***Negichasa***	B	1
23	8	iv	***go***	***Gogahana***	A	2
24	9	i	***gha***	***..ghaya***	B	2
25	9	ii	***ghā***	***Samghāḍā***	F	3
26	10	i	***cha***	***Achariyanam***	A	1
27	10	ii	***cha***	***Chadamukhasa***	B	2
28	10	iii	***chu***	***Chula***	B	2
29	10	iv	***chaṁ***	***Chaṁdapuḷasa***	I	4
30	11	i	***chha***	***Chhaya***	A	3
31	11	ii	***chha***	***Vinichhaya***	F	2
32	11	iii	***chha***	***Chhāya***	I	5
33	12	i	***ja***	***Vibhajavādānaṁ***	F	1
34	12	ii	***ja***	***Janasa***	I	2

35	12	iii	***ji***	***Yonajibhi***	G	2
36	12	iv	***ji***	***..bhumjitavasa***	J	3
37	14	i	***ṭa***	***Kamṭakasola***	D	1
38	16	i	***ḍa***	***Maṁḍapo***	D	3
39	16	ii	***ḍa***	***Saṁghaḍā***	F	3
40	16	iii	***ḍi***	***Gamdakudi***	D	3
41	18	i	***ṇa***	***Kānkshiṇā***	H	5
42	18	ii	***ṇo***	***Apaṇo***	C	3
43	19	i	***ta***	***Putasa***	A	1
44	19	ii	***ti***	***Mahāsenāpatisa***	I	4
45	19	iii	***ti***	***Gahapatinā***	E	2
46	19	iv	***ti***	***Chatiya***	B	1
47	19	v	***ti***	***Gahapatisa***	C	1
48	19	vi	***tu***	***Bhātukehi***	C	2
49	19	vii	***te***	***Putena***	E	2
50	19	viii	***to***	***Bhagavato***	B	1
51	20	i	***tha***	***Tha..***	A	3
52	20	ii	***tha***	***Vathavena***	E	1
53	20	iii	***thi***	***Hathi***	I	3
54	20	iv	***thu***	***Sathu***	F	2
55	20	v	***the***	***Theriyanam***	F	1
56	21	i	***dā***	***Sivadāsa***	A	2
57	21	ii	***di***	***Taṁbapaṁnidipa***	F	1
58	21	iii	***de***	***Deva***	G	1
59	22	i	***dha***	***Ukhasirivadhamane***	E	1
60	22	ii	***dhā***	***Gamdhāra***	F	1
61	22	iii	***dhi***	***Bodhikena***	C	2
62	22	iv	***dhi***	***Budhisiri***	D	2
63	23	i	***nā***	***Gogahanā***	A	2
64	23	ii	***na***	***gahapatina***	E	2
65	23	iii	***ni***	***Ayuvadhanika***	C	3
66	23	iv	***ni***	***Dhaṁavāniya***	D	2
67	23	v	***ne***	***Negichasa***	B	1
68	24	i	***pa***	***Mahāsenāpatisa***	I	4
69	24	ii	***pi***	***...pita***	B	3
70	24	iii	***pu***	***Chaṁtapuḷasa***	I	5
71	24	iv	***pu***	***Pusa...***	B	1
72	24	v	***pu***	***Putena***	D	2
73	24	vi	***po***	***Maṁḍapo***	D	3
74	26	i	***ba***	***Taṁbapaṁnidipa***	F	1
75	26	ii	***bā***	***Bāhā***	H	5
76	26	iii	***bi***	***Peribidehānaṁ***	G	2
77	26	iv	***bu***	***Budhisiri***	D	2

78	26	v	***bo***	***Bodhikena***	C	2
79	27	i	***bha***	***Bhariyāya***	C	2
80	27	ii	***bhi***	***Yorajibhi***	G	2
81	27	iii	***bhī***	***Ābhīrasya***	G	1
82	27	iv	***bho***	***Thabho***	I	5
83	27	v	***bhum***	***..bhumjitavasa***	J	3
84	28	i	***ma***	***Mahā***	B	2
85	28	ii	***ma***	***.māsaka***	J	6
86	28	iii	***mi***	***Mita***	C	3
87	28	iv	***mu***	***Chamunāya***	C	2
88	28	v	***me***	***Gāme***	C	1
89	28	vi	***mo***	***Namo***	B	1
90	28	vii	***maṁ***	***Maṁḍapo***	D	3
91	29	i	***ya***	***Dhaṁavāniya***	D	2
92	29	ii	***yā***	***Bhariyāya***	C	2
93	29	iii	***yu***	***Ayuvadhanika***	C	3
94	29	iv	***ye***	***Vigatajvarālaye***	H	4
95	29	v	***yo***	***yorajibhi***	G	2
96	30	i	***ra***	***...ra***	A	1
97	30	ii	***rā***	***Vigatajvarālaye***	H	4
98	30	iii	***ri***	***Siri***	I	4
99	30	iv	***ri***	***Siri***	D	1
100	30	v	***ri***	***Bhariyāya***	D	1
101	30	vi	***ri***	***Achariyanaṁ***	A	1
102	30	vii	***ri***	***Achariyanaṁ***	F	1
103	30	viii	***ru***	***Rudradāmana***	G	3
104	30	ix	***re***	***Therena***	C	2
105	31	i	***la***	***Olabaka***	I	2
106	31	ii	***lā***	***Nelāchava***	J	4
107	31	iii	***lā***	***Vipulārttha***	H	5
108	31	iv	***lu***	***Kakolura***	J	4
109	31	v	***le***	***Kamtakasole***	E	1
110	32	i	***va***	***Sivadāsa***	A	2
111	32	ii	***va***	***Dhaṁmavaniya***	D	2
112	32	iii	***vi***	***Viya***	B	2
113	32	iv	***vi***	***Vihāra***	H	4
114	32	v	***vi***	***Nivi***	J	7
115	32	vi	***ve***	***Baṁdhavehi***	C	3
116	34	i	***sa***	***Sagāma***	A	3
117	34	ii	***si***	***Sidhaṁ***	B	1
118	34	iii	***si***	***Siri***	D	2
119	34	iv	***si***	***Sidhaṁ***	F	1
120	34	v	***su***	***..su***	J	7

121	34	vi	***se***	***Sela***	F	3
122	34	vii	***so***	***Kaṁṭakasola***	D	1
123	35	i	***sha***	***Hasha.***	B	1
124	35	ii	***shi***	***Shivasebena***	G	2
125	35	iii	***she***	***Vasushenasya***	G	1
126	36	i	***ha***	***Gogahana***	A	2
127	36	ii	***hā***	***Mahā***	B	2
128	36	iii	***hi***	***Bamdhavehi***	C	3
129	37	i	***ḷa***	***Kuḷahakanam***	I	4
130	38	i	***kkhye***	***Mukkhye***	H	4
131	38	ii	***grā***	***Grāmikena***	G	2
132	38	iii	***jñi***	***Rajñi***	G	1
133	38	iv	***jva***	***Vigatajvarālaye***	H	4
134	38	v	***ṇḍa***	***.ṇḍapa***	H	2
135	38	vi	***tma***	***Ātman***	H	3
136	38	vii	***tra***	***Putrasya***	G	1
137	39	i	***nkshi***	***Kānkshiṇa***	H	5
138	39	ii	***mba***	***Staṁba***	H	2
139	39	iii	***rttha***	***Vipulārttha***	H	5
140	39	iv	***vya***	***Vyajana***	F	2
141	39	v	***sta***	***Staṁba***	H	2
142	39	vi	***sya***	***Putrasya***	G	1
143	43	i	***9***	.....	H	3
144	43	ii	***10***	.....	H	5

PLATE IV A B C D

Inscriptions of the Ikṣvāku Period (c. 225 A.D. - 300 A.D.)				
I	II	III	IV	V
Vāsiṣṭhīputra Chāṁtamūla I	Māḍharīputra Vīrapuruṣadatta	Vāsiṣṭhīputra Ehuvula Chāṁtamūla	Rudra Puruṣadatta	Miscellaneous

PLATE IV A

PLATE IV B

PLATE IV C

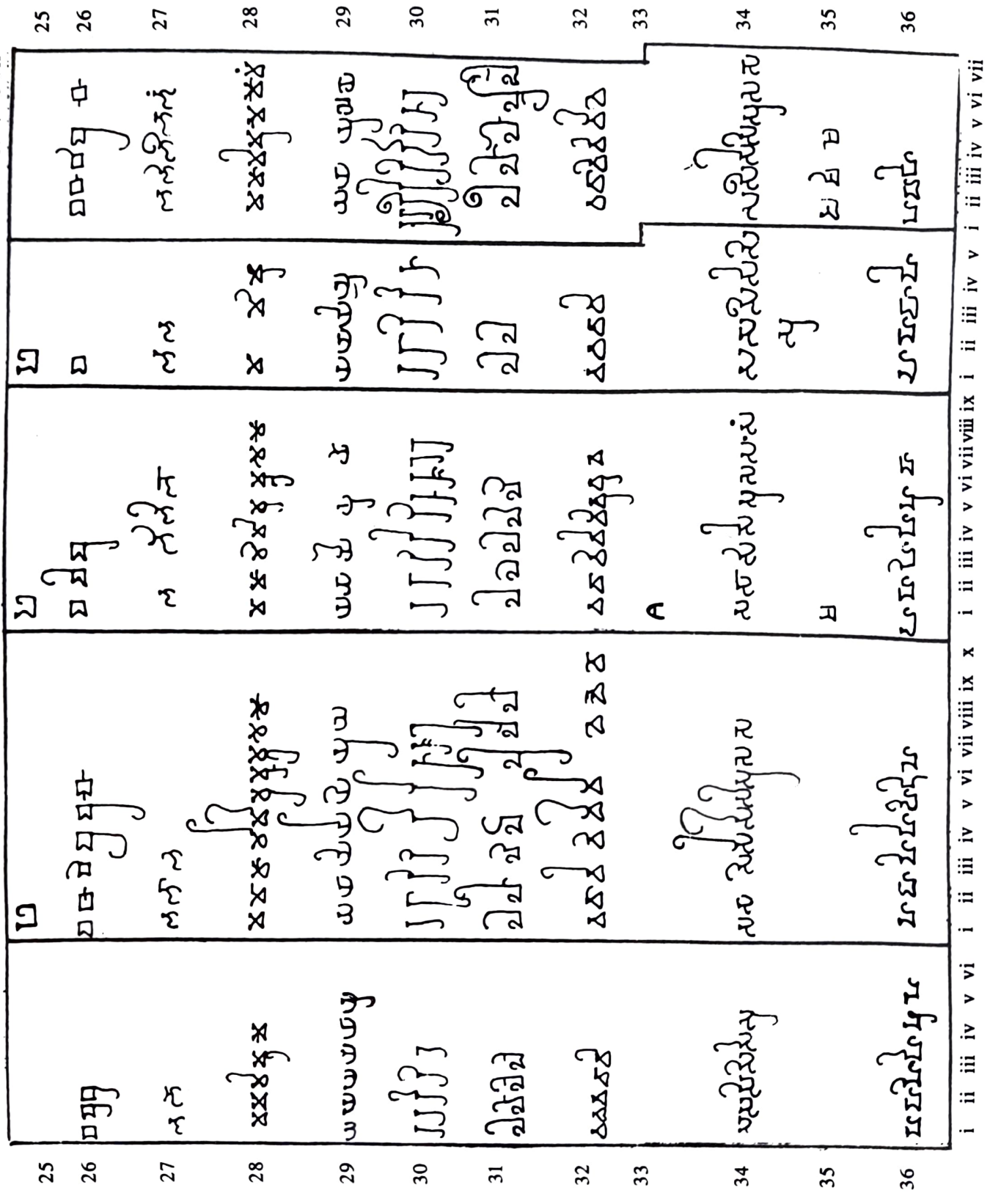
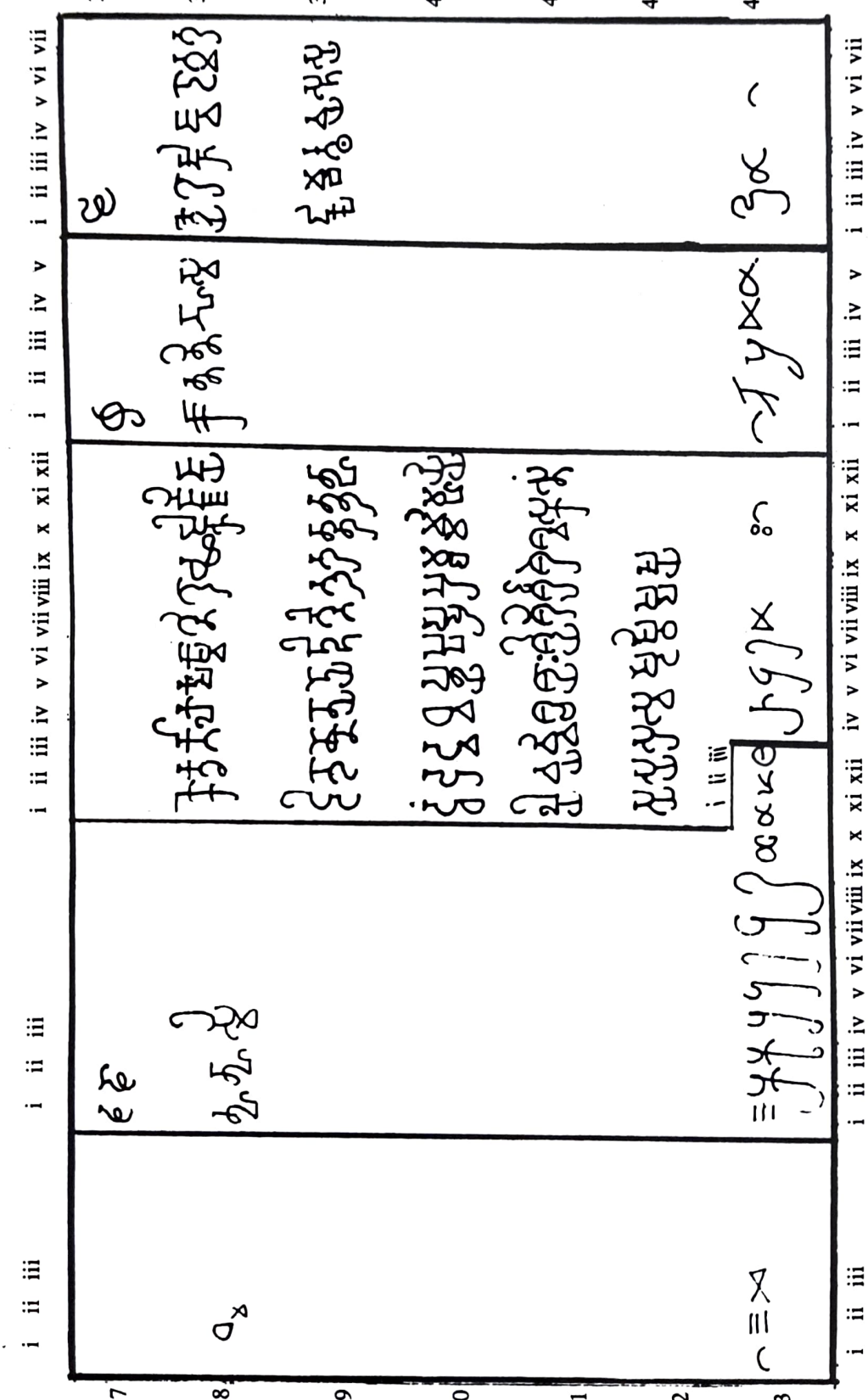
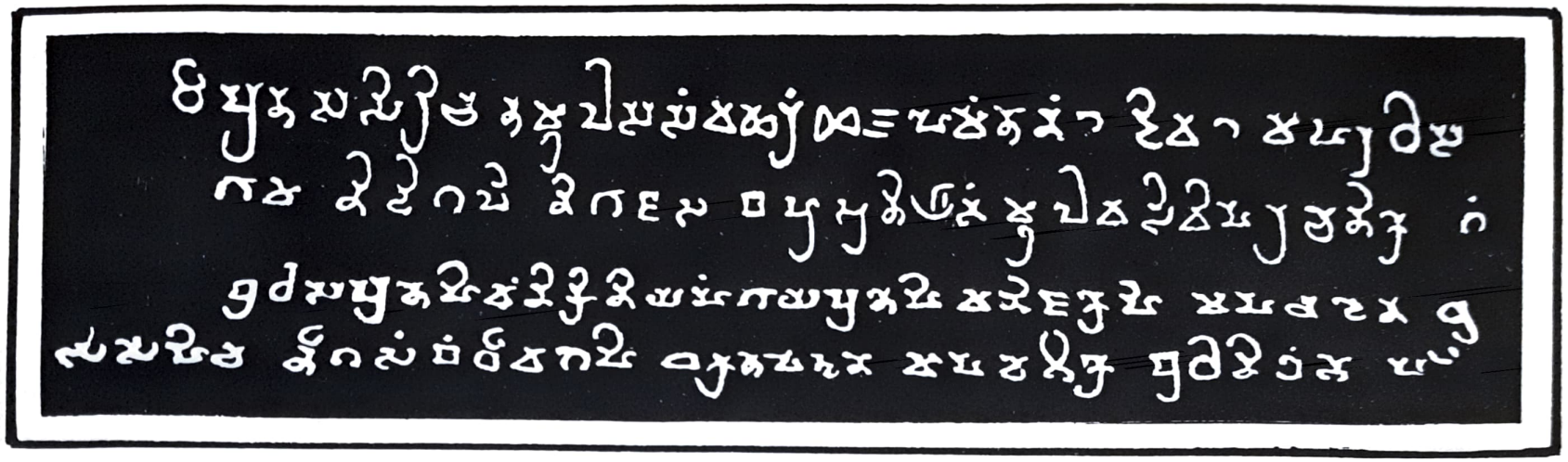


PLATE IV D



IV E KĒSĀNAPALLI INSCRIPTION OF SIRI CHĀMTAMŪLA

(c. 300 A.D)

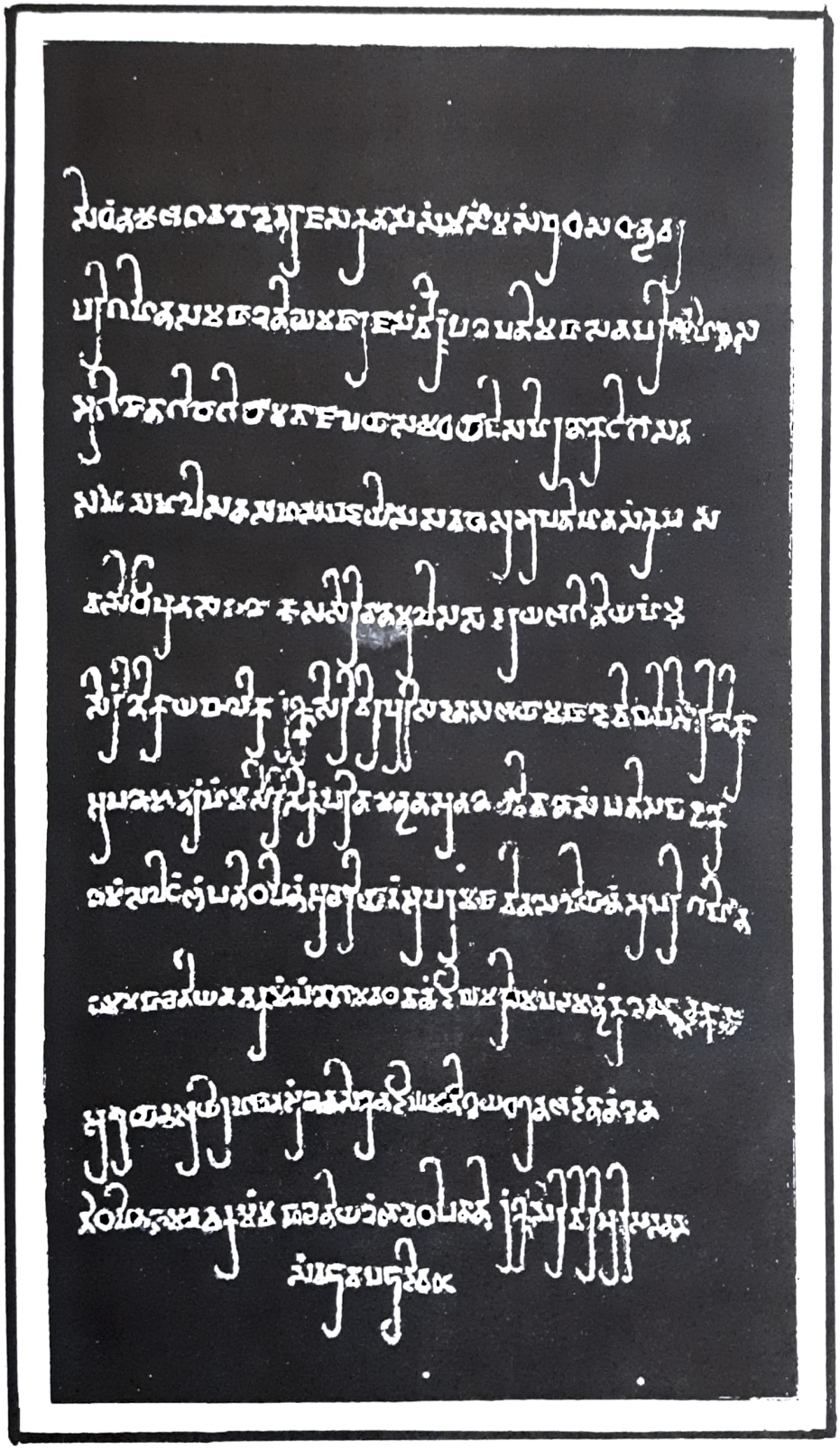


Transcript :-

1. ..... *ṭhī putasa Siri Chaṁtamūlasa sam saṁvachcharam*
   10 3 Heṁaṁtānaṁ diva 1 maharathisa .....
2. ..... *Sāme niḍigali nigajasa Bahusutiyanam*
   Mulavasi Vihāra chetike guṁ [*]
3. ..... *Budhisa putēhi vanikiniya Haṁgayā putēhi Vanijakēhi*
   Maha chaṁdena chu [la]
4. ..... *Si sēhi cha nigasaṁbamdhi vagēhi ēkata hētunā*
   mahāchetikē Budhini kaṁbho pati [thāpita]

IV F - NĀGĀRJUNAKOṆḌA INSCRIPTION OF VĪRAPURṢADATTA

(c. 300 A.D)



Transcript :-

1. *Sidhaṁ namo bhagavato devaraja-sakatasa saṁma-saṁma-saṁbudhasa-dhātuvara*
2. *Parigahitasa-māhachetye Mahārajasa Virūpakhapati-mahāsena-parigahitasa*
3. *Agihot-Āgiṭho giṭhoma-Vājapey-Āsamdedha-Yājisa hiraṇa-koṭi-go-sata*
4. *Sahasa-hala-satashasa-padāyisa savathesu apatihata-saṁkapasa*
5. *Vāsiṭhīputasa Ikhākusa Siri-Chātamūlasa sodarāya bhaginiya Haṁma*
6. *Siriṁṇikāya bālika raṁño Siri-Virapurisadatasa bhayā mahādevi Bapisirinikā*
7. *apano mātaraṁ Haṁmasiriṇikani Parinamatuna atane cha nivāṇa-saṁpati-saṁpādake*
8. *imaṁ sela-thaṁbham patithapitam achari[ya]naṁ Apara-mahavinaseliyānaṁ Suparigahita[ṁ]*
9. *imaṁ Mahāchetya-navakamaṁ Paṁṇagāma Vathavānaṁ Digha Majhimapaṁda m[ā] tuka-desa[ka-vā] chakānaṁ*
10. *arrayāna[ṁ] Ayira-haghāna[ṁ] aṁtevāsikena Digha-Manigaya-dharena bhadaṁt-Ānaṁdena*
11. *niṭhapita[ṁ] ima[ṁ] navakama[ṁ] mahāchetiya[ṁ] khaṁbhā cha ṭhapitati raṁño sari-viri purisa purisadatasa*
12. *saṁva 6 vā pa 6 diva 10*

Chapter VIII

PALAEOGRAPHY OF THE LEGENDS OF THE EARLY ĀNDHRA COINS (c. 200 B.C.—300 A.D.)

An attempt is made to study the legends on the early coins of Āndhradēśa. In this chapter for the first time legends appeared on the coins during the 2nd century B.C. The early coins with legends are recovered from excavations at Kōṭalingāla. These coins bear the names of some rulers of the region. Palaeographically the coins are dated to the 2nd century B.C. representing the pre-Sātavāhana Period.

Punch marked coins preceded the new technique of stamping, die-striking and casting were introduced. T.P. Verma rightly named this period as the age of Experiments,[1]. Scholars opine that the striking or casting of coins with legends emerged after the Greek came into contact with India.

It is very interesting to note that the coins of Chhimuka Sātavāhana, the founder king of the dynasty are reported from Kōṭalingāla. On the basis of palaeography, coins of Chhimuka may be placed in the 1st century B.C.

The study of the legends of the coins of pre-Sātavāhana, early Sātavāhana, later Sātavāhana and Ikṣvāku is taken up in the following pages. A small note on the symbols resembling the Brāhmī characters found on the Roman coins is also made in this context.

Pre-Sātavāhana Coins : (c 200 B.C – 30 B.C)

Recent excavations at Kōṭalingāla and Dhūlikaṭṭa of Karimnagar district brought to light a fresh evidence of pre-Sātavāhana coins belonging to Gōbhada, Sāmagopa, Nārāṇa, Mahātalavara and Kāmavayasiri.

For the first time, the surface collection of the coins of Kōṭalingāla belong to Gōbhada, Sāmagopa, Kāmavayasiri etc., and they are studied by P.V.P. Sastry[2]. He identified these pre-Sātavāhana kings with the rulers of Suṅga and Kāṇva dynasties on the basis of palaeography.

Very recently Thakur Raja Ram Singh presented his views[3] on the chronology of Kōṭalingāla coins of Sātavāhana and pre-sātavāhana periods with the help of stratigraphy and palaeography. He concluded that the coins of Raño Gobhada, Raño Sāmagopa and Mahātalavara are earlier than the coins of Sātavāhana and Sātakarṇi.

These are all copper issues and rectangular in shape. The legend and the device are invariably incomplete. For the study, two pre-Sātavāhana coins bearing the legend Raño Gōbhada and Sāmagopa which appear to have characteristics of 2nd century B.C. are selected.

PALAEOGRAPHICAL NOTE:

Gōbhada's legend contains six letters with close affinity to the Aśōkan Brāhmī.

The letter ***bha*** (1.16.i) acquires later shape, even though it is found rarely in some of the Aśōkan inscriptions.

Sāmagopa's legend contains four letters in the photo-copy given by P.V.P Sastry[4]. But I.K. Sarma's photo-print contains only three letters in variant forms[5]. Here the letter ***sa*** appears in two forms. The right vertical of letter ***sa*** (11.22.ii) extends nearly upto the height of the left vertical in I.K. Sarma's photo-copy, while in Sastry's photo-copy the right vertical is shortened which resembles Aśōkan ***sa*** (11.22.i). The letter ***ma*** also shows two different forms of angular (II.17.i) and roundish varieties (II.17.ii). The only letter exhibiting medial ***o*** in ***go*** (II.4.I). Palaeographically Sāmagopa's coins are later than those of Gōbhada.

During Aśōkan times, the medial ***o*** is formed by attaching two strokes, one at the top to the left and the other to the right below the left one[6] (, ,). But there are also rare examples, both the right and left horizontal strokes placed in one line in ***go*** ( ), ***ho*** ( ) and ***lo*** ( )[7]. So this rare example of medical ***o*** of Aśōkan times gets repeated in the pre-Sātavāhana coins.

The angular form of ***ga*** and the left opened ***da*** exhibits archaic forms. The absence of a head-mark of all the letters is also an early character, noticed here. Thus we may conclude that these coins are of an early period and also Sāmagopa's coins are later than those of Gobhada. Hence we may place these coins in the later half of the 2nd century B.C.

Sātavāhana Coins: (c. 30 B.C.–225 A.D)

The bulk of the Sātavāhana coins are obtained from Koṇḍapur excavations and the rest from treasure-troves of Peddabankur and surface collections of Kōṭalingāla, Dhūlikaṭṭa, Nēlakoṇḍapalli, Phaṇigirī Khaṁmaṁmet, Amarāvatī-Dharaṇikōta, Chēbrōlu, Nāgārjunakoṇḍa etc.

A systematic study of the Sātavāhana coins was made by Edward James Rapson, in his British Museum Series, *Catalogue of the coins of the Andhra Country...* in 1908.

M. Rama Rao also made an attempt to study the Sātavāhana coins of Andhra Pradesh Government Museum, in 1961, He selected 421 coins, out of 38,512 from the Hyderabad Museum collections. All these coins were collected from different sources like treasure-troves (25,621), excavations (4,307), surface finds (22) and a few were purchased. The majority were obtained from places like Peddabankur (24,345). Khaṁmaṁmet (9,400) and Kondapur (4,120)[8].

An important study with elaborate discussions and beautiful plates is published by I.K. Sarma under the title *Coinage of the Sātavāhana Empire* in 1980. Simultaneously scholars published different papers on the coins in the *journal of the Numismatic Society of India* and delivered lectures in the annual Numismatic sessions. The recent collections are from Amarāvatī, Dharaṇikōṭa, Nāgārjunakoṇḍa Pudugupāḍu (Nellore District), Chēbrōlu and very recently at Kōṭalingāla, Dhūlikaṭṭa and Nēlakoṇḍapalli.

Early Sātavāhana Coins: (c.30 B.C. - 100 A.D.)

In this palaeographical note three coin issues belonging to kings Chhimuka Sātavāhana, Sātakarṇi and Sātavāhana are selected.

Chhimuka Sātavāhana:

Literary and inscriptional sources reveal that Simuka was the founder of the Sātavāhana dynasty, who exterminated Suśarman of the Kāṇva dynasty and came to power in the last half of the first century B.C. The above statement is strengthened when the discovery of the coins of Chhimuka Sātavāhana is made at Kōṭalingāla of Karimnagar district.

After a critical examination of these coins, P.V.P. Sastry comes to a reasonable conclusion, "Simuka's period is now wavering between the limits of a vast range. Some scholars even now believe that he was a junior contemporary of Aśōka and place him in the first part of 3rd century B.C. Irrespective of the records of known

dates comparable in this context we are forced to bring down these characters of Chhimuka to the second half of the first century B.C., that is nearly two centuries later than the Aśōkan Edicts."[9].

The late characteristic features exhibited in the coins of Chhimuka Sātavāhana are stated here under.

1. The letter ***chhi*** (III 6.i-ii) is written with double loop and to which is attached a vertical in the middle and at the top of the vertical semi-circular medial ***i*** is attached. The same feature is also found in the Hāthigumpha inscription[10] and Mathura votive tablet inscription[11] of 1st B.C. and Circa 1st A.D. respectively.
2. The letter ***ma*** in ***mu*** (III.17. i.ii) can be seen in two forms. In addition to the round-based ***ma,*** there is also the triangle-based letter, but the corners are tapered. It is a late feature of the early Brāhmī characters. The ***u*** medial is attached to the right portion of the main body.
3. The letter ***ka*** continues its cross shape (III.2.i.ii). But in one instance the horizontal bar is in the centre of the vertical (III.2.iii.). The head-mark is clearly visible to the top of the verticals.
4. The vertical limbs of ***sa*** (III.22.ii-iii) are equalized. In one of the coins of Chhimuka the main curve of ***sa*** is angularised (III.22.i) and its hook is also angularised and it extends below the main body. But angles are somewhat tapered which is noticeable form the first century B.C.
5. The curved form of ***ta*** (III. 12.i) with a dash like head-mark is noticed on the coin.
6. The medial ***i*** in ***si, ri*** and ***chhi*** retains the horizontal stroke which at its end takes an upward turn a feature assignable to the 2nd century B.C. and 1st century B.C.
7. It is evident that the above characterstic features decidedly belong to a later period. So it is reasonable to assign these coins to Simuka (Sātavāhana) of the Purāṇas the first king of the dynasty, who could have ruled in the last half of the first century B.C. He could not be the second Chhimuka as mentioned by I.K. Sarma. To facilitate his theory of 3rd century B.C., I.K. Sarma identified this Chhimuka Sātavāhana as the 14th ruler and predecessor of Puḷumāvi[12]. So he based himself on the evolved features of script found on the coins of Chhimuka. Until now no coins bearing the name Simuka Sātavāhana are found. We may conclude that this Chhimuka Sātavāhana was the founder of the dynasty and none else.

Sātakarṇi I:

Sātakarṇi I known from the Purāṇas, inscriptions and coins (Without Ujjain symbol), might have ruled after Kṛiṣṇa. Two coins are selected for the study in which the legends are partially visible.

1. In ***ka*** usually the vertical is longer than the horizontal bar, whereas on the coin of Sātakarṇi this letter is simply a perfect plus mark of equal arms., and the head-mark is not clearly visible which shows some evolved form.
2. The letter ***na*** (IV. 8.i) shows the left hook being very small, but it extends slightly towards the left side of the vertical.
3. The round shaped ***ta*** (IV.12.i) exhibits a short dash like head-mark.
4. The verticals of ***sa*** (1.22.i) are equalized, the left vertical having a short dash like head-mark at the top.

It is not easy to estimate the palaeographical changes, with the help of a few letters found on the above said coins. But the other information which has come to light from the Nevāsa excavations shows that Sātakarni's coins are found earlier that the coins of Sātavāhana in stratigraphy. S.B. Deo who wrote on the coins found at Nevāsa in the report stated that this Sātakarṇi could be placed in 1st quarter of 2nd century B.C., but at the sametime he mentioned that he was a predecessor of Sātavāhana of the Nevāsa coins[13]. Some clarifications on identification of the ruler is made here under.

Sātavāhana or Sādavāhana:

The next ruler was Sātavāhana, who is also known as Sādavāhana. The Nānāghāṭ record refers to one Kumāra Sātavāhanā[14], but Purāṇic lists are silent about the Sātavāhana.

Again, there arises a question: who was this Sātavāhana? The coins of the king are published by eminent scholars like V.V. Mirashi[15], A.H. Siddiqui[16] and S.B. Deo[17]. Some scholars thought that the Nevāsa coins are different in fabric and palaeography. After a detailed and comparative study of these coins. S.B. Deo says that, all these could not have been the issues of one and the same king. It seems there were a number of kings who issued coins under the name Sātavāhana'. Palaeographically these coins are placed by S.B. Deo in between the 3rd century B.C. and 1st century B.C.[18].

The above statement cannot stand to argument because all these 'Sātavāhana' coins are discovered in the Deccan at different places like Kōṭalingāla, Warangal, Koṇḍapur and Nevāsa. But they exhibit different types of symbols, shapes and letters. These differences arose probably because of the different types of symbols, shapes and letters. These diffcrences arose probably because of the different mints from which they hailed and because of different die-cutters and also local practicals.

1. There is no change in the formation of the letter ***ha***, comparatively the right hook is smaller. In one of the coins the right hook extends up to the level of the left vertical (V.8.i.) But this letter has no medial. In another coin of the same king (V.8.ii) this letter has a smaller left hook and the ***o*** medial is also shown by a small bar on the top of the vertical.

2. The latter ***ta*** (V.12.i) contains a slant vertical and a hook is attached to the left middle of the vertical. Whereas in Nevāsa this is depicted as an inverted 'Y' shaped body, but the top vertical is thickened.

3. In our coins the letter ***da*** (V.13.i) appears in a peculiar form, which resembles the indented ***ja*** of the Aśōkan period[19]. But the main curves are open to the right. Whereas in the pot-sherd inscription of Sālihuṇḍam[20], in *Sangadhara* and stone inscription of Ghaṇṭasāla[21] of the 2nd century A.D. in the words of *Utaradata* and *duhutakaya* we find the exact replica of the letter. Thus it must be a late feature which appēared in the coin of Sādavāhana. However, S.B. Deo thought that these issues are early, and Nevāsa issues are later in style, and hence he concludes that this Sādavāhana is taken to be the founder of the dynasty[22].

4. The letter ***ra*** (V.19.i-ii) exhibits the vertical of the letter slightly inclined to the left and it is attached with a medial ***i***, which starts with a downward elongation as in the Chhimuka coins. So this is also showing a later tendency.

5. The letter ***va*** (V.21.i-ii) exhibits two shapes, one is the pear-shaped and the other is the completely roundish form with short vertical on the top. The round bottomed ***va*** is common on the Nevāsa Sātavāhana coins, but we notice a short thickened vertical at the top of the circular body.

6. The vertical forms of ***sa*** (V.22.i.ii) are equalized. In one instance the left hook of ***sa*** extends below the main body. The same feature also appears in the Nevāsa coins of Sātavāhana and Sātakarṇi.

7. The letter ***ha*** (V.22.i-iii) shows a roundish bottom and the left vertical is shortend. The coins exhibit great similarity with the letters of Kumāra Sātavāhana mentioned in the Nānāghāt figure label inscription and the Nevāsa coins.

On the basis of the above discussion, we may conclude that there appear early and later characteristic features of the coins. We may not agree with S.B. Deo, who placed this Sādavāhana as the founder of the dynasty, on the basis of palaeography. The same palaeography reveals that these two issues are one and the same king. Thus it is better to consider all the issues of King Sādavāhana or Sātavāhana as of one and the same.

Later Sātavāhana Coins: (c. 101 A.D–225 A.D)

In this connection, legends of ten coins of the Sātavāhana rulers are selected for discussion. Among them Gautamīputra Sātakarṇi, Vāsiṣṭhīputra Puḷumāvi, Vāsiṣṭhiputra Sātakarṇi, Sivaśri Puḷumāvi, Yajña Sātakarṇi and Vijaya Sātakarṇi belongs to the main branch. The legends of the other rulers mentioned here are Chaka (Śaka) Sātakarṇi, Khaḍa (Skanda) Sātakarṇi, Ruda (Rudra) Sātakarṇi and Kauśikīputra Sātakarṇi. A separate note about the biscriptual coins of Vāsiṣṭhīputra Puḷmāvi, Vāsiṣṭhīputra Sātakarṇi, Śivaśri Puḷumāvi and Yajña Sātakarṇi is seen at the end.

PALAEOGRAPHICAL NOTE :

VOWELS

Only one letter ***a*** is found in the biscriptual coins of Vāsiṣṭhīputra Puḷumāvi, Vāsiṣṭhiputra Sātakarṇi and Sivaśri Puḷumāvi. The vertical of *a* is usually a straight line with gradually thickened top in the coins of Puḷumāvi (VII. 1.i) and Śivaśri (IX.1.i). But in the coins of Sātakarṇi the vertical is curved at the middle (VIII.1.ii) and its lower end slightly turns to the left. Generally, the arms of the left side meet the vertical at one point, but here the last arms are meet before the vertical and extended towards the vertical in a single time. Due to the lack of place the lower end of the vertical is equalized with that of the left arms. Among the left arms the upper arm is bigger in size when compared to the lower arm. The lower arm is slightly curved towards the vertical. Dani rightly calls this letters as 'cursive variety'.

CONSONANTS

Gutturals:

The letter ***ka*** continued its previous character but the only developed feature is the thickened head – mark which shows a triangular shape (VIII.2.i) and some times develops into a short line head–mark (VIII.2.iii and XII.2.i). Generally, from the second century A.D. onwards, the end of the vertical ***ka*** develops a curve, whereas in coins we do not find curling to left. It is simply a straight line. The cross stroke of ***ka*** (VII.2.ii; XII.2.i) slightly curves occasionally.

The hook of the letter ***kha*** (XIII.3.i) develops a small triangle at its base.

The round-topped ***ga*** (VI.4.i-ii ; X.4.i) is found in the coins of Gautamīputra Sātakarṇi and Yajña Sātakarṇi.

Palatals :

The beaked type of ***cha*** (XIII.5.i) appears in the coin of chaka (Saka) Sātakarṇi.

In the coins of Vijaya the curved ***ja*** (XI.6.i) appears, but the upper curve makes an angle here.

Ña (VIII. 7.i-ii; X.7.i-ii) continues its older form.

Linguals:

The letter ***ṭa*** (VIII. 8.i), ***ṭha*** (VII.10.i) and ***ṇa*** (VIII.1.i) recall their old forms. The *puḷḷi*-mark is found for the first time to the letter ***ta*** in the biscriptual coin of Vāsiṣṭhīputra Sātakarṇi[23].

Dentals :

In almost all cases the lower appendage of the ***ta*** is rounded. In majority cases the vertical shortens and the thickened head-mark figures prominently. We do not find looped ***ta*** in the coins which is more common on stone. In two instances appendage of ***ta*** (VI.12.iii; VIII. 12.iii) is angularised. It indicates that the older form of ***ta*** (VIII.12.ii) appears in the coin of Vāsiṣṭhīputra Sātakarṇi i.e., the long vertical attached to the left of the hill typed curve.

The standard form of ***da*** with its curve open to right is noticed in the coin of Khada (Skanda) Sātakarṇi (XIII.13.i) and Ruda (Rudra) Sātakarṇi (XIV.13.i)

In majority of the cases the letter ***na*** persists its early form, whereas in the coin of the Yajña Sātakarṇi, we notice the evolved form of ***na*** (V.14.i) and it resembles angularised type of ***ta***.

Labials:

Usually the letter ***pa*** is an open square (VI.15.iii; VII. 15.ii) but sometimes the left corner is rounded (VII.15.iv.; IX.15.i-ii and X.15.ii). In some cases, its left arm is curved (VII.15.i; V.15.i). Usually the left and optionally both the verticals were marked with thickened head-marks.

The letter ***ma*** here appears in three types. The older forms of letter ***ma,*** like round based (VIII.17. i-iii), oval based (VI.17.i-iii) and triangle based (VI.17.ii and V.17.i) are noticed here. But a peculiar type of ***ma*** (VII.17.ii; IX.17 i; X.17.ii) is noticed in the biscriptual coins of Vāsiṣṭhīputra Puḷumāvi, Śivaśri Puḷumāvi and Yajña Sātarkarṇi, which exhibits the trough shape and a mid-cross within. This type of ***ma*** also appears on Amarāvatī Stele inscription in the word *Āramo*[24] But there is vast chronological difference between the two inscriptions.

Semi-Vowels:

The letter ***ra*** is usually a straight vertical ; occasionally the vertical bends and its lower portion is inclined towards the left (VII.19.ii ; XIV.19.i). At the top of it, has the thickened dash-like head-mark. In the biscriptual legends the letter ***ra*** (IX.19.i ; X.19.iii) appears nail-shaped.

For the first time the letter ***ḷa***[25] appears on the biscriptual coins of Puḷumāvi and Sivaśri Puḷumāvi. Some scholars interpreted this letter as ***ḍa*** instead of ***ḷa***. But except the lower end, this letter exhibits similarity with letter ***da*** of the stone inscriptions. In a majority of the cases, this letter was written as ***ḷa*** (VII.20.iii, iv; IX.20.i-ii) whereas in two instances it was written as ***ḷu*** (VII.20.i-ii). But in one case the flourish of the lower end takes a loop (VII. 20.iv). On the top of the short vertical. a thickened dash like head-mark is noticed.

The triangular shape of ***va*** (VII.21.i-ii; VIII.21.i-ii) is the common feature. But in the biscriptual legends this letter appears with a circular based body (VIII.21.iii; XI.21.i) and a pear shaped body (VII.21.iv; IX.21.iii). The circular form of letter has a small vertical on the top and in many cases it disappears, but the triangular or thickened dot or dash like head-mark persists.

Sibilants and Ha:

The letter ***sa*** maintains its previous forms:

From the biscriptual legends we notice a peculiar type of ***ha*** (VII.23.i-ii; IX.23.i; X. 23.i-ii) This letter looks like ***cha,*** but the belly is opened to top. Because of that similarity, scholars like Nagaswamy and Ramayya thought that it could be ***cha***[26].

MEDIALS

The medial ***ā*** sign is generally attached at the top of the verticals, in ***vā, mā, sā*** and ***hā***. But in the letter ***mā*** of the biscriptual legends, the medial ***ā*** is simply an extension of the medial stroke (VII.17.ii and IX.17.i).

i medial is simply a curve attached on the top of the vertical noticed in the letters like ***thi*** (VII.10.i), ***ti*** (VII.12.ii), ***ni*** (XI. 14.i; XII.14.i), ***ri*** (VII.18.iii; VIII.19.ii) and ***si*** (VII.22.ii)

The ***u*** medial is found in the letters like ***ku, pu, ru*** and ***lu***. In the letter ***ku*** the medial ***u*** is simply an extension of the vertical turned to the right (VII.2.i; VIII.2.iv; IX.2.ii; X.2.ii). Sircar and some other scholars read this letter as ***ṣa;*** whereas I.K.Sarma and P.R.K Prasad treated this letter as ***ku***. In many cases, in letter ***pu*** the medial ***u*** is an extension of the right vertical. But in one instance it is attached at the middle of the letter ***pa***

(VII.15.ii). Sometimes it gradually bends towards the left. In ***ru*** (VII.19.iv) it is a horizontal stroke, attached in the middle to the right of the vertical. In letter ***lu*** (VIII.20.i-ii)it is attached below the curvilinear stroke.

The medial *o* is found in the letters ***go*** (VI.4.i-ii ; X.4.i) and ***ko*** (XII.4.i).

BISCRIPTUAL COINS OF SĀTAVĀHANAS

Śātavāhanas are the first indigenous rulers who have issued biscriptual coins which are also known as bilingual silver portrait coins.

Gautamīputra Sātakarṇi, the notable monarch of Sātavāhana dynasty introduced silver coinage. In his 8th regnal year he is known to have restruck the silver coins of the Kṣaharāṭa Nahapāṇa after the destruction of the latter's kingdom. Sātavāhana silver issues are rare when compared to their metal series in lead, potin and copper.

Puḷumāvi introduced the royal portrait with biscriptual legend on the silver coins and these coins continued to be issued by his successors Vāsiṣṭhīputra Sātakarṇi, Śivaśri Puḷumāvi, Śiva Skanda Sātakarṇi, Gouṭamīputra Yajña Sātakarṇi and Vijaya Sātakarṇi. A majority of the coins are obtained from northern and north westren territories of Sātavāhana empire. Some of these are acquired from Hyderabad and Dhūlikaṭṭa of Telangāṇa region of Andhra Pradesh.

The Sātavāhanas were influenced by their western contemporaries and issued uniform bust type coins in silver metal. Saka Kṣatrapa rulers on their issues used the Kharoṣṭī and the Brāhmi scripts which indicates the place of their origin. In the same way, the Sātavāhana rulers used Prākṛit language in the Brāhmī characters on the obverse and Dravidian legend in the Southern variety of Brāhmī characters of the reverse, which indicates the place of their rule and origin respectively.

These royal portraits are the earliest reliable contemporary portraits giving an idea of the physical features of the Sātavāhana rulers, not known from any other source.

BILINGUAL AND BISCRIPTUAL LEGENDS

Usually the coins of these kings have obverse and reverse legends. The obverse legend is an admixture of Sanskritic-Prakrit and the reverse is in Drāviḍi-Prakrit. All these bilingual coins are in circulation in the northern most provinces of their kingdom, particularly in Madhya Pradesh, Maharashtra and Telangana regions. All the above said 6 kings ruled in the last three quarters of 2nd century A.D. and the first quarter of the 3rd century A.D.

Scholars have critically examined both linguistic and palaeographic features of the bilingual legends. E.J. Rapson was the pioneer, who studied Yajña Sātakarnis (bilingual) legends in the British museum coin series in 1908[27]. After him, Altekar and Dinakar Rao published Vāsiṣṭhīputra Sātakarṇi's portrait bilingual coins in different journals[28]. And then in 1961, D.C. Sircar published, *Studies in Indian coins* in which he gave a detailed account of Vāsiṣṭhīputra Sātakarṇi's biscriptual coins. On the basis of Sircar's analysis, two different theories are postulated, one is ancient Tamil theory proposed by R. Nagaswamy and S. Ramayya, and the other is ancient Telugu theory supported by I.K.Sarma, P.R.K. Prasad and Ch. Seshagiri Rao. There are no disputes among scholars about the obverse legends, but scholars have proposed different theories on the bilingual reverse legends.

D.C. Sircar, who gave a detailed account on Vāsiṣṭhīputra Sātakarṇi's (bilingual) portrait coin and said that "the passage, which both Rao and Altekar have read wrongly is quite clearly *Vahaṭṭi — mākaṇaṣa* and is certainly not *Vāladaṇḍadha — kaṇasa* or *Vāhitha — Sathakaṇaṣa* which are both meaningless"[29].

Sircar's reading on the obverse and reverse legends of Vāsiṣṭhīputra Sātakarṇi coin are as follows:

Obv : *Raño Vāsiṣṭhīputasa siri — Sātakaṇisa*

Rev : *Arahaṇaṣa Vāhiṭṭi mākaṇaṣa tiru — Hātakaṇiṣa*

(This is the coin of the illustrious king Sātakarṇi son of Vāsiṣṭhī)

He described that the obverse legend is in Sanskritic-Prakrit, which was translated into Dravidian-Prakrit in reverse. He also said that the ***ṣa*** is used for ***sa*** to indicate the sixth case ending while *Arahaṇa* and *mākaṇa* are derived from Dravidian words, meaning 'King' and 'Son' respectively.

According to him:

1. *Vāhiṭṭi* (Vāsiṣṭhī-Sanskrit) is a Prakrit word.
2. *Tiru* is the modification of Sanskrit ***Śri*** = Prakrit ***'Siri'*** as used in modern Tamil.
3. The two words *arasan* = *arahaṇa* and *makan* = *makana* are of the Dravidian origin, which are now traceable in Telugu, the mother tongue of the Sātavāhana kings called Āndhras in the Purāṇas. Sircar clearly noted that 'in the early centuries of Christian era, Telugu and Tamil had the same phonology and vocabulary and later on Tamil retained some of its characteristics of the original Dravidian language, while the greater impact of Sanskrit has caused their disappearance from Telugu'[30].

Two important palaeographical features are noted by Sircar in the reverse legend:

1. Paleographical characteristics of the reverse legend are different from those of normal Brāhmī, which are ***ma*** ( ), ***ṣa*** () and ***ha*** ( ).

Sircar opines that the letter ***ma*** reproduced by Rapason from Yajña Sātakarṇi's coin, has a shorter and more angular form ( ) while in the present coin of Vāsiṣṭīputra Sātakarṇi it is in longish form with the roundish lower limb ( ). A Similar form of ***ma*** is found in the Aritapatti and Arikameḍu inscriptions. He also mentions that the letters ***ha*** and ***ṣa*** do not exist in the Tamil language.

2. Another important feature noted by Sircar is *Puḷḷi* mark which is a dot placed to the right of the ***ṭa*** (C·) in *Vahaṭṭi* to indicate final ***ṭa*** Among all the Dravidian group of languages, this *puḷḷi* is used only in Tamil alphabet after 7th century A.D. This fashion was in practice during the 5th century A.D. at the latest which is indicated by the Tamil grammar *Tolkappiyam*. Sircar concluded that this fashion was originally used in early Telugu i.e., in 2nd century A.D.

Finally Sircar has come to the following conclusion : "Apparently Telugu, which was in older times close to Tamil than it is now, was the mother tongue of the Sātavāhanas and they wanted to exhibit their Dravidian character by using an admixture of that language and Sanskritic-Prakrit in the reverse legend on their coins meant for circulation in the northern-most provinces. The real reason for their eagerness to exhibit their Dravidian origion in the said area, where the coins of the Śakas were in popular use, cannot be determined"[31].

Tamil Theory :

After Sircar,the biscriptual and bilingual reverse legend of Vāsiṣṭhīputra Sātakarṇi coin have been examined in different papers by R.Nagaswamy[32] and S. Ramayya[33] who concluded that the script on the reverse legend is Damili used in the caves of Tamil Nadu and the language is Tamil. We shall discuss here the palaeographical and linguistic variations presented by the two authors.

They read the reverse legend as follows:

Archan Vachiṭṭi Makan Chātakaṇiṣa

1. (𑀘) — Sircar read it as ***ha*** while Nagaswamy and Ramayya read it as ***cha*** – They quoted the letter of Bhaṭṭiprōlu and early Tamil cave inscriptions is Brāhmī.

Ha and ***sa*** are interchangeable in Prakrit, so *Hātakaniṣa* is taken to be equivalent to *Sātakaṇisha.* A majority of the scholars had the same opinion but Ramayya and Nagaswammy thought that the letter ***ha*** looks entirely different with a loop to the right. Hence, they take it as ***cha*** (𑀘) and read the reverse legend as '*Arachan*' *Vāchitti Makan Chātakniṣa.*

2. Sircar discovered the *Puḷḷi* in *ṭa* in *Vāhiṭṭi.* The *Puḷḷi* is a dot which makes it a pure consonant without the addition of ***a.*** Ramayya said that this practice is mentioned in *Tolkappiyam, Sūtra* literature of the 2nd century A.D. But Sircar identified this *Puḷḷi* dot placed to the right of ***ṭa*** (C·) in *Vāhiṭṭi.* In the early centuries *Puḷḷi* may have been put at the top of the consonant.

3. The letter ***ma*** (𑀫) looks like the ***ma*** of Tamil cave inscriptions.

4. The third word of the reverse legend is read by Sircar as *mākan* which means son in Telugu, but Ramayya explained the word as simply *makan* which means 'son' in the Tamil language.

Telugu Theory:

I.K. Sarma discussed elaborately the reverse legend of Vāsiṣṭhīputra Sātakarṇi[34]. He strongly opposed the theory of Nagaswamy and Ramayya and he was supported by P.R.K. Prasad[35] and Ch. Seshagiri Rao[36]. Here under I have given the various view points put forward by I.K.Sarma:

1. The letter ***ma*** is the same as in Tamil-Brāmhī inscription having a mid-line within 'U' shape (𑀫). During this period ***ma*** has three forms, triangular (𑀫) and circular based like taurine (𑀫)and trough shaped (𑀫) a mid-cross line within. The first two forms occur frequently in the stone inscriptions, but the third form which is an archaic type was frequent in Aśōkan times and certain early inscriptions of the Tamil country. But in the silver issues, the first form is shown on the obverse legends[37] and the third variety on reverse legends. This form has the proto-type of the letter form in the Bhaṭṭiprōlu reliquary[38]. Both these forms could be seen in Sittanavasal inscription and in western Indian caves particularly Bhāja and at Sāñchī.

2. The letter ***ha*** (𑀘) occurs only on the reverse legend of these coin types. We know that Nagaswamy and Ramayya read this letter as ***cha.*** Even if we accept, for a while the readings as ***cha*** like Tamil *chiva* for *śiva* in respect of *Vachiṭṭi,* the same reading can not hold good on the coins of Yajña Sātakarṇi and Vijaya Sātakarṇi, wherein the word *hiru* would be *chiru* which can be equivalent to the honourofic *Tiru.*

3. The form of ***ku*** with curve to the right (𑀓) (Siingle armed anchor type) is very common in the early records of the Sātavāhanas from Western India caves, datable to 2nd century B.C. But there is another form of ***ku*** (𑀓) found at nasik, Nāneghāt, Kēsānapalli, Amarāvatī Stele and also in Aśōkan Mamandur, Sittannavasal and Arikamedu. Besides the above two types of ***ku*** there is another type wherein the right vertical has a short oblique stroke at the bottom (𑀓) which is seen in the later Sātavāhana and Ikṣvāku inscriptions.

But scholars like Dinakar Rao, A.M. Sastry, Sircar and Ramayya read this letter as ***ṣa*** instead of ***ku*** so *arhaṇaṣa, mākanaṣa* and *Puḍumāviṣa* while Sarma could not explain Sircar's view point. According to Sircar, this letter ***Ṣa*** is used instead of ***sa*** which is the sixth case ending.

Nagaswamy and Ramayya mentioned this ***ṣa*** suffix, though the meaning of this ending has not been explained. Sarma described that this type of ***ṣa*** ending words are not found in Dravidian languages, and the form of the letter beyond doubt is certainly ***ku,*** which appears in later periods, as in the Rāmāpuram inscription of Vikramāditya (A.D.655-681), viz., Revot-Śarmmāḷku, Vinaya Śarmmāḷku; Ayicha Śarmmaḷku etc[39].

As regards the use of *puḷḷi* in the reverse legend, Sarma agreed with Sircar and repeated that the "fashion" was known in 2nd century A.D., and also that it was originally used in Brāhmī writing of the Dravidian languages such as early Telugu, Tamil etc. It is a diacritical mark rather and not always observed to indicate short vowels or consonants. He rejected the theories of Ramayya and Nagaswamy and said that the *puḷḷi* is not the sole characteristic feature of Tamil Brāhmī from 2nd century A.D. I.K.Sarma gave so many examples for the non-appearance of *puḷḷi* marks in early Tamil epigraphs from Arccalur of the pre-Arikamedu period. Hence he concluded that in the portrait coin series, the device of *puḷḷi* mark could have equally been employed to suit the phonetics of early Telugu, which in turn; belongs to the Dravidian family[40].

Obverse and revese legend : (Biscriptual and Bilingual)

According to I.K. Sarma the script is biscriptual Brāhmī and the legend is bilingual i.e., an admixture of Prakrit and Telugu. Like Sircar he also observed that the obverse and reverse legends of the coins are identical in content and is a mere transcription of the other.

The legends on the portrait coins of Sātavāhanas are as follows:

1. **Vāsiṣṭhīputra Puḷumāvi:**

   Obv : *Raño Vāsethī Putasa Siri Puḍu (or ḷu) māvisa*

   Rev : *Arahaṇaku* Vāhitthī makaṇaku Tiru Puḷu (or ḍu) māviku.

   "(The coin) of king Tiru Puḷu (māvi) son of Vāsiṣṭhī"

2. **Vāsiṣṭhīputra Sātakarṇi (IV):**

   Obv : *Raño Vāsethī Putasa Siri Sātakaṇisa*

   Rev : *Arahaṇaku Vāhiṭṭhī mākaṇaku Tiru Hātakaṇiku.*

   "(The coin) of king Tiru Sātakarṇi, son of Vāsiṣṭhī"

3. **Śiva Śri Puḍumavi:**

   Obv : *(Raño) Vāseṭhī Putasa Śiva Siri Puḍu (māvisa)*

   Rev : *Arahaṇaku Vāhiṭṭi mā(kaṇaku siva) tiru Pudumaviku*

   "(The coin) of king Tiru Śiva Śri Puḍumāvi son of Vāsiṣṭhī"

4. **Yajña Sātakarṇi**

   Obv : *Raño Gotamīputasa Siri Yaña Sātakṇisa*

   Rev : *Arahaṇaku Gotami Putaku Hiru Yaṇa Hātakaṇiku*

   "(The coin) of king Tiru Yajña Sātakrṇi, son of Gotamī"

5. **Vijaya Sātakarṇi**

   Obv : *Raño (Vāse)thī Putasa (Siri Vijaya Satakanisa)*

   Rev : *(Arahaṅaku Vāhi) thi putaku Hiru Vijaya (Hātakaṇiku)*

   "(The coin) of king Tiru Vijaya Sātakarṇi, son of Vāsiṣṭhī".

1. The Telugu words of the reverse legend mentioned by Sarma are these *Arahaṇaku, makaṇaku, Putaku and Tiru.* He also noted that most of these words end with final vowel ***a*** charater of the Telugu, an *ajanta-bhāṣa* and also said that the sixth case ending ***ku*** is suffixed to all the words, both to the *viśeṣṇa* and *viśeṣya* which indicates the influence of Sanskrit on Telugu.
2. Sarma described another peculiar feature, which supports his 'Telugu Theory'. Accroding to him all the legends are having twenty three *mātra* with *prāśayati* maintained between the consonants in the 2nd and 15th letters in the case of Vāsiṣṭhīputra Puḷomāvi and Vāsiṣthiputra Sātakarṇi. Whereas in Yajña Sātakarṇi's reverse legend *praśayati* is maintained between vowels i.e., 1st *mātrā* and 15th *mātrā* i.e., 14th letter. He also noted that one example of linguistic peculiarity is that the Telugu word *mākaṇaku* is replaced by *Putaku* which is clearly adjust the *mātras* the reverse legend of Yajña Sātakarṇi. Like P.R.K. Prasad, I.K.Sarma also concluded in the same fashion that it is the earliest verse in *Ragaḍa* metre, a purely *dēśi* type depending on *mātrā chhandas* which is used in the reverse legends[41].

IKṢVĀKU COINS
(e.225 A.D. – 300 A.D.)

During the first quarter of 3rd century A.D. the Sātavāhana dynasty was replaced by Ikṣvāku dynasty. They established a new kingdom at Vijayapurī (Guntur district), who issued their coins in imitation of the Sātavāhana potin coins. But these coins are devoid of all beauty and artistic merit.

R. Subrahmanyam recorded 277 coins from the Archeaological department office, which are discovered as a treasure-trove from a village near Ongole for the preparation of descriptive catalogue of the Ikṣvāku coins[42].

Out of 277 coins, 111 contained legends of Ikṣvāku kings, which are in a fairly legible condition while the rest of them are illegible and doubtful. Though they have legends, they are partial and require to be restored.

These coins are circular in shape and more than half an inch in diameter. The average size of the coin is 0.65 in diameter and the normal weight is about 50 grains[43].

All these coins are made with lead and are cast in the moulds of terracotta[44].

The coins of the period contain 'Ujjain symbol' on the reverse and elephant on the obverse which is crude and disproprotionate. They could not take proper care in the preparation of the obverse and reverse moulds. R. Subrahmanyam rightly observes that, "It is curious to notice that the Ikṣvākus during whose reign plastic art in Āndhradēśa had reached the acme of perfection, did not bestow any care in designing and minting of their coinage....The sculptures of Nāgārjunakoṇḍa with its varied representations of human and animal figures is superb and sculptors exhibit their remarkable study of human and animal anatomy. Against this background it is rather difficult to explain the crude, unrealistic and disproportionate representation of the elephant on the coinage of Ikṣvākus[45]."

The legends of these coins are fragmentary and incomplete but from the available letters, It is difficult to reconstruct the legends.

The legends on the coins are as follows:

1. Chata or Chāṁta Siri (Siri Chāṁtamūla)
2. Sirivīra, or Vīrapu (Siri Vīrapuruṣadatta),
3. Siri Eha, or Siri Ehu (Siri Ehuvula Chāṁtamūla),
4. Siri Ruda (Siri Rudra — Puruṣadatta).

PALAEOGRAPHICAL NOTES:

In majority of the cases the letters are blunt and illegible. Sometimes the letters are fine and clear. Generally on the letters persists thickened head-marks.

VOWELS

The only vowel letter that is found on the coin is ***e*** (XVI.1.i). This letter has a close resemblance with ***cha***. But ***cha*** has a thickened dash like head-mark.

CONSONANTS

The letter ***cha*** (XVI.1.5) is like ***e*** with a thickened dash like head-mark. But in the stone inscriptions of Ikṣvākus, the letter ***cha*** looks more compressed and with a triangular head-mark.

The letter ***ta*** (XVI.12.i) shows its left lower limb forming a loop.

Here the letter ***da*** (XVI.13.i) is like Aśōkan ***pa*** though its vertical has a thickened head-mark. But on the stone it has a different shape.

Both on stone and on coin the letter ***pa*** (XVI.15.i) has no change. The base of the letter has no curve and the right vertical has not thickened. The letter *ra* (XVI.19.i)contains mainly a vertical stroke with its top end thickened but there is no curve at its lower end which is a peculiar feature on the stone inscriptions of Ikṣvākus.

Va (XVI.21.i) is simply a equilateral triangle which is similar to the earlier Sātavāhana. But on stone the centre of the base line has a notch.

Sa (XVI.22.i) has no change both on the coin and stone inscription.

The letter ***na*** (XVI.23.i) exhibits the angular form while in the Ikṣvāku stone inscriptions, the letter is some what compressed and the left vertical and the base has a notch in the middle.

MEDIALS

In the Ikṣvāku stone inscription medial ***i*** is represented by its beautifully elongated flourish. But on the coins we don't find such type of elongated curves due to limited space. Medial ***i*** appears here with an upward stroke (XVI.19.ii).

Like that medial ***u*** is denoted either by a horizontal stroke or downward vertical attached to the bottom of the letter in letter ***pu*** (XVI.15.i) but in letter ***ru*** (XVI.19.ii) it is attached in the middle of the letter.

ROMAN COINS

The direct Roman trade with Āndhradēśa began in the last quarter of the first century B.C. and lasted upto the first quarter of the third century A.D[46]. Later on Roman trade passed into the hands of Arabs. Roman coins are found in different parts of Āndhradēśa i.e., at Nellore, Athirāla (Cuddapah district), Vidyādharapuram (Krishna district); Vnukoṇḍa, Nāgārjaunkoṇḍa (Guntru district); Ongole (Prakasam district), Nandyal (Kurnool district); Goṭiparti, Akkerāpalli (Nalgonda district); Peddabankur, Nastulaput (Karimnagar district); Bāvikoṇḍa and Toṭlakoṇḍa (Visakha district); and Sālihuṇḍam (Srikakulam district).

An interesting feature found on the Roman coins is the incisions made by hammering the chisel. Many scholars gave different opinions on this peculiar feature. Eminent numismatist P.L. Gupta opined that "they would avoid the long process of minting and would also reduce the production cost, if they were suitable modified and authenticated. So they simply destroyed the value of the pieces as Roman coins by cancelling the Roman authority i.e., by incising the emperor's portrait[47]."

A majoritiy of the coins are counter marked with minute punches of symbols which are common on silver punch-marked coins. These punches show that the local authorities authenticated the silver pieces as their own by putting different symbols. Among them, some Brāhmī letters are also found, which are as follows:

1. ***ma*** - angular and round [ ]
2. ***da*** - early period [ ]
3. ***ka*** - cross mark [ ]
4. ***ṣa*** - reversed []
5. ***mo*** - [].

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17. S.B. Deo, *Op. cit.,* 1960, pp. 172-176.
18. *Ibid.*
19. *Supra.* (see Plate I. Table II. 12.ii).
20. *Infra,* (see Plate VI, Table V.15.ii).
21. *El,* XXVII, p. 4. (see Plate IV C. Table III. 17.i-ii).
22. S.B. Deo, *Op. cit.,* 1960, p. 175.
23. *Infra*, p. 214
24. F.M. Asher and G.S. Gai (ed.), *Indian Epigraphy - Its bearing on the History of Art.* New Delhi, 1985, p. 21, pl. 25.
25. *Supra,* pp. 102 & 103
26. *Infra,* p. 215
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Explaination of Table I. Plate V A

Kōṭalingāla Coins of Gobhada

References : A) ***JESI***, V, p. 139, Coin No. 7.
B) I.K. Sarma, ***Coinage of the Sātavāhana Empire***, pl. X, G-7.
C) ***Bhārati***, September, 1978, pp. 52-56.

1	4	i	***go***	***Gobhadasa***	A
2	8	i	***ño***	***Raño***	B
3	13	i	***da***	***Gobhadasa***	C
4	16	i	***bha***	***Gobhadasa***	A
5	19	i	***ra***	***Raño***	B
6	22	i	***sa***	***Gobhadasa***	A

Explanation of Table II. Plate V A

Kōṭalingala Coins of Sāmagopa

References : A) ***JESI,*** V, p. 139, Coin No. 8.
B) I.K. Sarma, ***Coinage of the Sātavāhana Empire,*** pl. X, S.G.-8,12 and 13.

1	4	i	***go***	***Sāmagopasa***	B
2	15	i	***pa***	***Sāmagopasa***	A
3	17	i	***ma***	***Sāmagopasa***	A
4	17	ii	***ma***	***Sāmagopasa***	B
5	22	i	***sa***	***Sāmagopasa***	A
6	22	ii	***sā***	***Sāmagopasa***	B

Explanation of Table III. Plate V A
Kōṭalingāla Coins of Chhimuka Sātavāhana

References : A) ***JESI,*** V, pp. 136 and 137, Coin Nos. 1-5.

B) I.K. Sarma, ***Coinage of the Sātavāhana Empire,*** pp. 197 and 198, pl. X, B-23, a, b and c.

						Coin No.
1	2	i	***ka***	***Chhimuka***	A	1
2	2	ii	***ka***	***Chhimuka***	A	2
3	2	iii	***ka***	***Chhimuka***	A	3
4	7	i	***chhi***	***Chhimuka***	A	4
5	7	ii	***chhi***	***Chhimuka***	A	5
6	12	i	***ta***	***Satavā..***	A	3
7	17	i	***mu***	***Chhimuka***	A	3
8	17	ii	***mu***	***Chhimuka***	A	1
9	19	i	***ri***	***Siri***	A	3
10	21	i	***vā***	***Satavā..***	B	23a
11	22	i	***sa***	***Satavā..***	A	5
12	22	ii	***sa***	***Satavā..***	B	23a
13	22	iii	***si***	***Siri***	A	4

Explanation of Table IV. Plate VA
Sātakarṇi I

References : A) ***JNSI,*** XIII, p. 132, pl. VI, 2.

B) ***Ibid.,*** VIII, p. 18, pl. II, A.

1	2	i	***ka***	***Sataka..***	A
2	8	i	***ña***	***Raña***	B
3	12	i	***ta***	***Sataka..***	B
4	14	i	***na***	***... nasa***	A
5	19	i	***ra***	***Raña***	B
6	22	i	***sa***	***... nasa***	A

Explanation of Table V. Plate V A
Sātavāhana

References : A) ***JESI,*** V, p. 137, Coin No. 6 (Koṭlalingala)

B) I.K. Sarma, ***Coinage of the Sātavāhana Empire,*** p. 156, pl. IV, Coin No. B-4 (Warangal).

C) ***JNSI,*** VII, p. 1, pl. I-II (Hyderabad).

1	8	i	***na***	***Raña***	B
2	8	ii	***na***	***Raño***	C

3	12	i	***ta***	***Sātavāhana***	A
4	13	i	***da***	***Sadavāha***	C
5	14	i	***na***	***Sātavahana***	A
6	19	i	***ra***	***Rano***	C
7	19	ii	***ri***	***Siri***	B
8	21	i	***va***	***Sātavāhana***	A
9	21	ii	***va***	***Sadavaha.***	B
10	22	i	***sa***	***Sadavaha.***	B
11	22	ii	***sa***	***Sātavāhana***	A
12	23	i	***ha***	***Satavahana***	A
13	23	ii	***ha***	***Sādavaha.***	B
14	23	iii	***ha***	***Sadavaha***	C

Explanation of Table VI. Plate V A

Gautamīputra Sātakarṇi

References : A) ***SCAPGM,*** p. 39, pl. 8.91 (Kondapur).

B) I.K. Sarma, ***Coinage of the Sātavāhana Empire,*** p. 156, pl. IV, Coin No. B-4 (Warangal).

C) ***JNSI,*** VII, p. 1, pl. I-II (Hyderabad).

1	8	i	***na***	**Raña**	B
2	8	ii	***no***	***Raño***	C
3	12	i	***ta***	***Sātavāhana***	A
4	13	i	***da***	***Sadavāha.***	C
5	14	i	***na***	***Sātavahana***	A
6	19	i	***ra***	***Rano***	C
7	19	ii	***ri***	***Siri***	B
8	21	i	***va***	***Sātavāhana***	A
9	21	ii	***va***	***Sadavaha.***	B
10	22	i	***ii***	***Sadavaha***	B
11	22	ii	***sa***	***Sātavāhana***	A
12	23	i	***ha***	***Satavahana***	A
13	23	ii	***ha***	***Sādavaha.***	B
14	23	iii	***ha***	***Sadavaha***	C

Explanation of Table VI. Plate V A

Gautamīputra Sātakarṇi

References : A) ***SCAPGM,*** p. 39, pl. 8.91 (Kondapur).

B) ***Ibid.,*** p. 35, pl. 6.40 (Kondapur).

C) ***JNSI,*** XVIII, p. 44, pl. V. 11 (Amaravati).

D) ***Ibid.,*** XVIII, p. 43, pl. V.2 (Amaravati).

E) ***Ibid.,*** XXII, p. 257, pl. XI. 7 (Padugupadu)

1	2	i	***ka***	***..kanasa***	A
2	4	i	***go***	***Gotama***	D
3	4	ii	***go***	***Gotama***	B
4	8	i	***ña***	***Raña***	C
5	8	ii	***ña***	***Raña***	B
6	12	i	***ta***	***Gotama***	B
7	12	ii	***ta***	***Gotama***	D
8	12	iii	***ta***	***..tama***	E
9	14	i	***na***	***..kanasa***	A
10	15	i	***pu***	***Putasa***	E
11	15	ii	***pu***	***Putasa***	B
12	15	iii	***pu***	***Putasa***	C
13	17	i	***ma***	***Gotama***	B
14	17	ii	***ma***	***Gotama***	D
15	17	iii	***mi***	***Gotami***	C
16	18	i	***ra***	***Raña***	C
17	18	ii	***ri***	***Siri***	B
18	22	i	***sa***	***Putasa***	E
19	22	ii	***si***	***Siri***	B

Explanation of Table VII. Plate V A

Vāsiṣṭīputra Puḷumāvi

References :
- A) ***SCAPGM,*** p. 45, pl. 10. 149 (Kondapur).
- B) ***Ibid.,*** p. 43, pl. 8. 131 (Kondapur).
- C) ***Ibid.,*** p. 43, pl. 8. 130 (Kondapur).
- D) ***JNSI,*** XXXVIII, p. 12, pl. I.4 (Hyderabad).
- E) ***Ibid.,*** XXXVII, p. 30, pl. V.7 (Hyderabad)
- F) ***Ibid.,*** p. 30, pl. V.6 (Hyderabad).
- G) ***Ibid.,*** XVII, p. 109, pl. VII. 7.
- H) ***Ibid.,*** p. 109, pl. VII. 9.
- I) ***Ibid.,*** XXIV, p. 178, pl. IX.19.
- J) I.K. Sarma, ***Coinage of the Sātavāhana Empire,*** p. 274, pl. XVII, P-7 (Biscriptual Clay Coin Mould-Nāgārjunakoṇḍa).

1	1	i	***a***	***Araha..***	J
2	2	i	***ku***	***Puḷumāviku***	J
3	8	i	***ña***	***Raña***	B
4	10	i	***thi***	***Vasithi***	I
5	12	i	***ta***	***Putasa***	I
6	12	ii	***ti***	***Tīru***	J
7	15	i	***pu***	***Puḷumāvasa***	A
8	15	ii	***pu***	***Puḷumava.***	C
9	15	iii	***pu***	***Puḷu...***	F

10	15	iv	***pu***	***Puḷumāviku***	J
11	17	i	***ma***	***Puḷumāvasa***	A
12	17	ii	***ma***	***Puḷumāviku***	J
13	17	iii	***ma***	***Puḷumavisa***	D
14	19	i	***ra***	***Araha..***	J
15	19	ii	***ra***	***Sara***	B
16	19	iii	***ri***	***Sari***	D
17	19	iv	***ru***	***Tiru***	J
18	20	i	***ḷu***	***Puḷumavasa***	A
19	20	ii	***ḷu***	***Puḷumaviku***	J
20	20	iii	***ḷu***	***Puḷuma..***	G
21	20	iv	***ḷu***	***Puḷumava.***	B
22	20	v	***ḷu***	***Puḷu...***	F
23	21	i	***va***	***Puḷumavasa***	A
24	21	ii	***va***	***Vasatha***	D
25	21	iii	***vi***	***Puḷumavisa***	D
26	21	iv	***vi***	***Puḷumaviku***	J
27	22	i	***sa***	***Sari***	A
28	22	ii	***si***	***Siri***	F

Explanation of Table VIII. Plate V B

Vāsiṣṭhīputra Sātakarṇi

References :
- A) ***SCAPGM,*** p. 53, pl. 14-266 (Kondapur).
- B) ***Ibid.,*** p. 53, pl. 14.262 (Kondapur).
- C) ***Ibid.,*** p. 53, pl. 14.260 (Kondapur).
- D) ***JNSI,*** XXX, p. 75, pl. II.15 (Hyderabad-Biscriptual).
- E) ***CSCE,*** p. 71, Fig. I.6 (Biscriptual).

1	1	i	***a***	***Arahaṇaku***	D
2	1	ii	***a***	***Arahaṇaku***	E
3	2	i	***ka***	***Sātakanisa***	C
4	2	ii	***ka***	***.takanasa***	A
5	2	iii	***ka***	***Sataka..***	B
6	8	i	***ña***	***Raña***	B
7	8	ii	***ña***	***Raña***	C
8	9	i	***ta***	***Vahata***	E
9	11	i	***na***	***Makaṇaku***	E
10	11	ii	***ni***	***Sātakanisa***	C
11	12	i	***ta***	***Sātakanasa***	D
12	12	ii	***ta***	***Sātakanisa***	D
13	12	iii	***ta***	***Hatakanaku***	E
14	12	iv	***ti***	***Tiru***	D

15	14	i	***na***	***.takaṇasa***	A
16	17	i	***ma***	***Mākaṇaku***	E
17	19	i	***ra***	***Raña***	B
18	19	ii	***ri***	**S(i)ri**	C
19	19	iii	***ru***	**Tiru**	D
20	21	i	***va***	**Vahaṭa**	D
21	21	ii	***va***	**Vasaṭha**	D
22	21	iii	***va***	**Vahaṭa**	E
23	22	i	***sa***	**.takanasa**	B
24	22	ii	***sā***	**Sātakaṇasa**	D
25	22	iii	***si***	**Siri**	D
26	23	i	***ha***	**Arahanaku**	D
27	23	ii	***ha***	**Hatakanaku**	E

Explanation of Table IX. Plate V B

Śivaśrī Puḷumāvi

References : A) ***SCAPGM,*** p. 55, pl. 14.291 (Kondapur).

B) I.K.Sarma, ***Coinage of the Sātavāhana Empire,*** p. 280, pl. XVII, P-12 (Dhūlikaṭṭa-Biscriptual).

1	1	i	***a***	***Arahaṇaku***	B
2	2	i	***ku***	***Arahaṇaku***	B
3	8	i	***ña***	***.ña***	A
4	11	i	***na***	***Arahaṇaku***	B
5	15	i	***pu***	***Puḷu...***	A
6	15	ii	***pu***	***Puḷumāvaku***	B
7	17	ii	***ma***	***Puḷumāvaku***	B
8	19	i	***ra***	***Arahaṇaku***	B
9	19	ii	***ri***	***S(i)vas(i)ri***	A
10	20	i	***lu***	***Puḷu...***	A
11	20	i	***lu***	***Puḷumavaku***	B
12	21	i	***va***	***Sivasiri***	B
13	21	ii	***va***	***S(i)vas(i)ri***	A
14	21	iii	***va***	***Puḷumāvaku***	B
15	22	i	***sa***	***S(i)vas(i)ri***	A
16	22	ii	***sa***	***S(i)vas(i)ni***	A
17	22	iii	***si***	***Sivasiri***	B
18	23	i	***ha***	***Arahaṇaku***	B

Explanation of Table X. Plate V B

Yajña Sātakarṇi

References : A) ***SCAPGM,*** p. 57, pl. 14. 300 (Kondapur).

B) ***Ibid.,*** p. 57, pl. 14.301 (Kondapur).
C) ***Ibid.,*** p. 59, pl. 16.306 (Pedabankur).
D) ***JNSI,*** II, p. 43 (Chēbrol).
E) ***CSCE,*** p. 71, Fig. I.10.

1	2	i	***ka***	***Sātakaṇa***	D
2	2	ii	***ku***	***Putaku***	E
3	4	i	***go***	***Gotama***	E
4	8	i	***ña***	***Siri Yaña***	B
5	8	ii	***ña***	***Hiru yaña***	E
6	11	i	***ṇa***	***Hatakaṇaku***	E
7	12	i	***ta***	***Satakaṇa.***	D
8	12	ii	***ta***	***Gotama***	D
9	14	i	***na***	***Sara yaña***	A
10	15	i	***pu***	***Putasa***	C
11	15	ii	***pu***	***Putaku***	E
12	17	i	***ma***	***Samasa***	D
13	17	ii	***ma***	***Gotama***	E
14	18	i	***ya***	***Sara yaña***	D
15	18	ii	***ya***	***Hiru yaña***	E
16	19	i	***ra***	***Sara yaña***	D
17	19	ii	***ri***	***Sari yaña***	B
18	19	iii	***ru***	***Hiru yaña***	E
19	22	i	***sa***	***Sara yaña***	A
20	22	ii	***sa***	***Sara yaña***	D
21	23	i	***ha***	***Hātakaṇaku***	E
22	23	ii	***hi***	***Hiryu yaña***	E

Explanation of Table XI. Plate V B
Vijaya Sātakarṇi

Reference : ***JNSI,*** XXXVII, p. 146.

1	2	i	***ka***	***Satakinisa***
2	7	i	***ja***	***Vajaya***
3	12	i	***ta***	***Satakanisa***
4	14	i	***ni***	***Satakanisa***
5	18	i	***ya***	***Vajaya***
6	21	i	***va***	***Vajaya***
7	22	i	***sa***	***Satakanisa***

Explanation of Table XII. Plate V B
Chakōra Sātakarṇi

Reference : ***JNSI,*** XXXVII, p. 145.

1	2	i	***ka***	***Satakaṇi***
2	2	ii	***ka***	***Chaka***
3	5	i	***cha***	***Chaka***

4	12	i	***ta***	***Satakaṇi***
5	14	i	***ni***	***Satakaṇi***
6	22	i	***sa***	***Satakaṇi***

Explanation of Table XIII. Plate V B

Skanda Sātakarṇi

Reference : ***JNSI,*** XXXVII, p. 30, pl. V. 10.

1	2	i	***ka***	***Sataka.***
2	3	i	***kha***	***Khada***
3	12	i	***ta***	***Sataka***
4	13	i	***da***	***Khada***
5	22	i	***sa***	***Sataka***

Explanation of Table XIV. Plate V B

Rudra Sātakarṇi

Reference : ***SCAPGM,*** p. 59, pl. 16.231 (Khammamet).

1	13	i	***da***	***Ruda***
2	19	i	***ra***	***Sara***
3	19	ii	***ru***	***Ruda***
4	22	i	***sa***	***Sara***

Explanation of Table XV. Plate V B

Kausikīputra Sātakarṇi

Reference : ***JNSI,*** VIII, p. 116, pl. VIII, A-1.

1	2	i	***ki***	***Kosaki***
2	2	i	***ko***	***Kosaki***
3	15	i	***pu***	***Putasa***
4	22	i	***sa***	***Putasa***

PLATE V A

Legends of the Early Āndhra Coins (c.200 B.C. - 300 A.D.)						
Pre-Sātavāhana		**Early Sātavāhana**			**Later Sātavāhana**	
I	II	III	IV	V	VI	VII
Gōbhada	Sāmagōpa	Chhimuka Sātavāhana	Sātakarṇi	Sātavāhana	Goutamīputra Sātakarṇi	Vāsiṣṭhīputra Puḷumāvi

PLATE V A

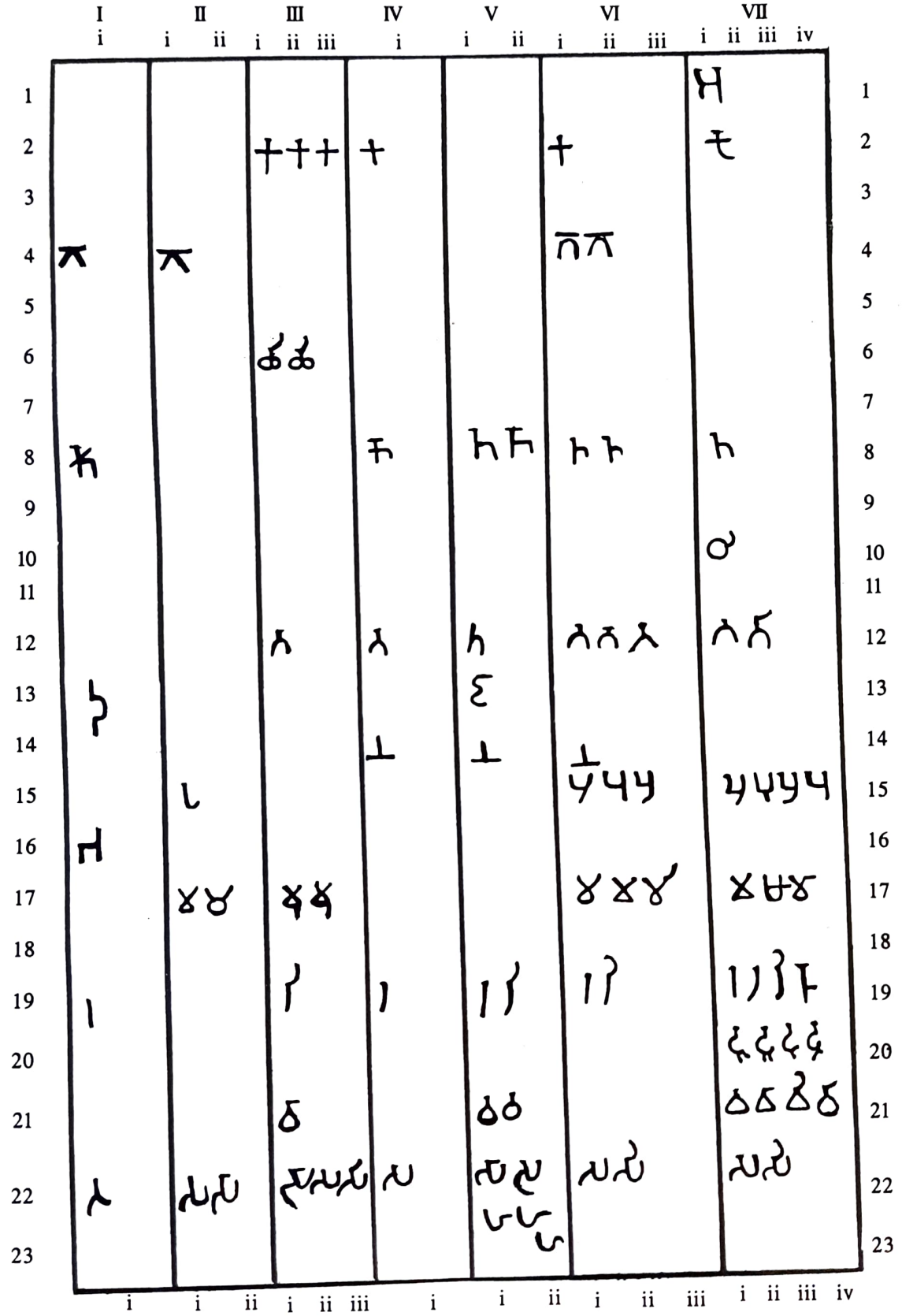
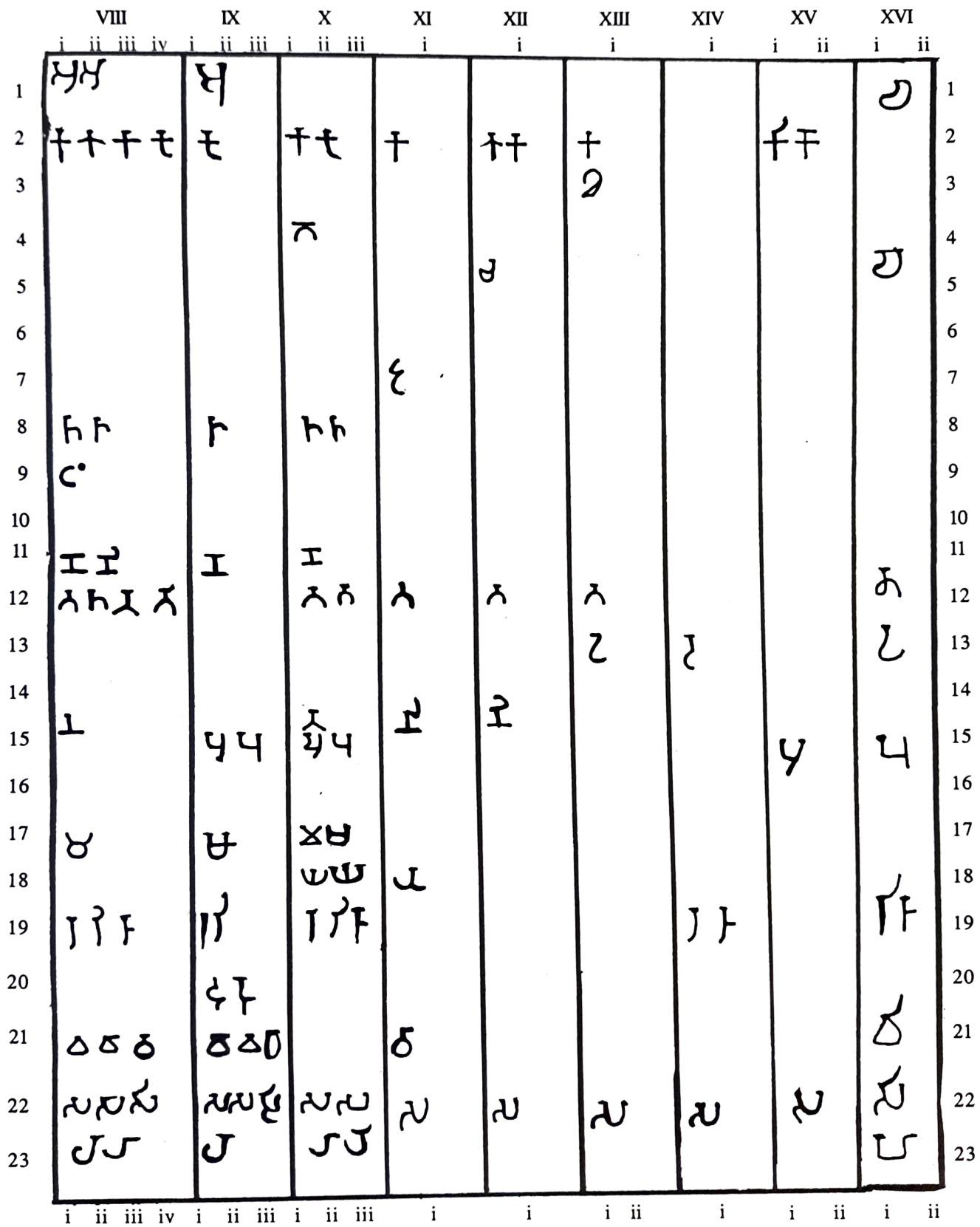

I i
II i ii
III i ii iii
IV i
V i ii
VI i ii iii
VII i ii iii iv
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

PLATE V B

Legends of the Early Āndhra Coins (c.200 B.C. - 300 A.D.)								
Later Sātavāhāna								Ikṣvāku
VIII	IX	X	XI	XII	XIII	XIV	XV	XVI
Vāsiṣṭīputra Sātakarṇi	Śivaśiri Puḷumāvi	Yajña Sātakarṇi	Vijaya Sātakarṇi	Chaka Sātakarṇi	Khaḍa Satakarṇi	Ruda Sātakarṇi	Kosakiputa	-

PLATE V B


VIII i ii iii iv
IX i ii iii
X i ii iii
XI i
XII i
XIII i
XIV i
XV i ii
XVI i ii
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23

VC - SĀTAVĀHANA COINS
(c. 100 B.C.-300 A.D.)

1. Chhimuka Sāta(vāhana) 2. Sātavāhana 3. Vāsiṣṭhīputra Puḷumāvi 4. Vāsiṣṭhiputra Sivaskanda Sātakarṇi
5. Vāsiṣṭhīputra Vijaya Sātakarṇi 6. Vāsiṣṭhīputra Sivasri Puḷumāvi

Chapter IX

PALAEOGRAPHY OF THE INSCRIBED POT-SHERDS AND OTHER OBJECTS (c. 200 B.C.—300 A.D.)

POT-SHERDS

This Chapter deals with the Palaeography of inscribed pot-sherds, conch-shells, crystal bead, ivory-seal and terracotta seals. About 80 pot-sherds have been brought to light at four places. Innumerable pot-sherds are obtained from Sālihuṇḍaṁ in the Srikakaulam district, and the rest from Vaḍḍamānu, Amarāvatī and Naṇḍūru of Guntur district.

Besides these pot-sherds four inscribed conch-shells are discovered two each at Nāgārjunakoṇḍa and Sālihuṇḍaṁ. One of the Bhaṭṭiprōllu caskets contains one inscribed crystal bead. And the other inscribed objects are one ivory-seal and two terracotta seals obtained recently from Dhūlikaṭṭa excavations.

This chapter is particularly confined to the study of Sālihuṇḍaṁ inscribed pot-sherds. Mohammad Abdul Waheed Khaṅ, rightly observes the importance of the site."The most note worthy contribution of Sālihuṇḍaṁ is its numerous inscribed pot-sherds which not only help to trace the growth and development of the Brāhmī script but also incidentally help us in dating the site and assessing the fortunes of the site at different places of it history."[1]

Very recently Vaḍḍamānu excavations have brought to light a few inscribed potsherds. Except Vaḍḍamānu, the remaining two centres are Buddhistic. On the basis of personal names which are found on the pot-sherds. T.V.G. Sastry, under whose supervision the excavations were conducted, regarded this site as a Jain centre[2].

On the basis of the *stūpa* structures and a few limestone sculptural pieces. I.K Sarma feels that it must be a Buddhist site[3].

Sālihuṇḍaṁ is the only Buddhist site which yielded a remarkable number of inscribed pot-sherds containing different types of script from the 1st century B.C. to the 3rd century A.D. Though their importance for the reconstruction of history is less, they are useful for knowledge of palaeographical development. Unfortunately most of these label records are fragmentary in character.

The inscribed pottery of Sālihuṇḍam is the only datable antiquity found along with numismatic data. The chronological sequence of Sālihuṇḍaṁ has been determined with the help of potsherd inscriptions. At this place, the inscribed pot-sherds are found in three different phases. In the early phase, these pot-sherds are found along with the coins and megalithic pottery. The material like terracotta seal, steatite seal, inscribed conches, coins and rouletted ware are found in the middle phase. And the later phase included stone inscriptions and moulded bricks.

The next important site which yielded a large number of inscribed pot-sherds is Vaḍḍamānu. Though the published material is little i.e., 6 pieces of inscribed pot-sherds, they are of great importance. Unlike the

above sites Amarāvatī, the world famous Buddhist centre brought to light only two inscribed pot-sherds belonging to circa 2nd century B.C. An inscribed pot in Brāhmī characters of 3rd century A.D. is discovered at Naṇduru.

Thus the palaeographical study of pot-sherds and other objects is confined to Sālihuṇḍaṁ in particular and Vaḍḍamānu, Amarāvatī and Naṇḍūru in general. The dating of the pot-sherds can be done on the basis of palaeography which is ranging between 2nd century B.C. and 3rd century A.D.

In the succeeding pages the palaeography of inscribed pot-sherds is studied under five heads.

PALAEOGRAPHICAL NOTE:

1. First phase: (c. 200 B.C—101 B.C)

Only nine letters are found on Amarāvatī pot-sherds (Plate I, Table I). No vowel is found there.

CONSONANTS

The letter ***ta*** (I.14.i) is like Roman letter 'Y' upside down. Unlike the Mauryan ***ta*** the vertical stroke is shortened and the lower arms are widened.

Tha is in the usual Mauryan type. It is a circle with a dot in the centre.

pa (I.19.i) is composed of a vertical with a flat base in the lower portion with a small vertical line to the right.

Ma looks likes a small circle with big 'V' on top. It stands between Hāthigumpha ***ma*** which has a circle in the lower portion. The divided tip arms are elongated which is not generally found in inscriptions.

The letter ***la*** is like upturned, left-facing beaked hook.

The letter ***sa*** is more or less like a triakelis except that the top limb is straight and not curved like the other two. The tapering of the letter to the right shows a later development.

MEDIALS

The medial ***a*** is a horizontal top stroke to right.

The medial ***u*** is found here by downward vertical elongation issuing from the bottom point of the letter ***tha***.

I. K. Sarma[4] denotes that these letters recall Aśōkan characters. But we do not find here the usual Aśōkan long verticals and the letter ***pa*** has a widened base and the right hook slightly extended towards top. Hence, we may not agree with Sarma and these characters show somewhat evolved forms.

II. Second phase : (c.100 B.C—1B.C.)

Two pot-sherds from Sālihuṇḍaṁ and three from Vaḍḍamānu contain Brāhmī script of the first century. Here also no vowels are found. Eighteen letters are found on them, which help us in the reconstruction of the palaeography of the period. We do not find any serif-like dot at the top of the letters.

Ka (II.3.i) is as usual cross type, but horizontal line dissecting the vertical line is given above, in contrast to the stroke which was given in the lower part of the letter in the Aśokan period.

Ga looks like the letter 'U' inverted.

Ḍha (II.2.i) is shaped as an inverted question mark without the dot. The top vertical stroke is elongated and the letter is engraved with four angles.

The letter ***ṇa*** resembles the Roman capital letter 'I'

Ṭa (III.14.i) is to be placed between Hāthigumpha ***ta*** ( ) and ***ta*** ( ) of the Kṣaharāta inscriptions.

Ḍa (III.16.i) is a square opened to the left and the two ends extended to the top and bottom.

Na has no change which is like Mauryan type inverted Roman letter 'T'

Angular shapes are obvious in letters like ***ba, ma, va, sa.*** Sometimes the letter ***sa*** retains its earlier form.

Medials ***a, u*** and ***e*** are represented by horizontal storkes in ***da*** (III.1.6.i) ***ku*** (II.3.i) and ***he*** (II.28.i)

III. Third Phase : (c.1 A.D–100 A.D.)

Seven inscribed pot-sherds from Sālihuṇḍaṁ come under this phase. No vowels are noticed on those pot-sherd inscriptions.

CONSONANTS

Gutturals:

In this phase the vertical of ***ka*** (IV.3.i) was lengthened. For the first time top head mark appears in different types like a dot and a dash.

The letter ***kha*** is as usual a question mark type without a dot or circle beneath it.

The curved form of ***gha*** (IV.6.i-ii) becomes angular. The three verticals are equalized.

Dentals:

The ***ta*** with line head mark is noticed here (IV.14.i-iii).

No change is noticed in letter ***tha.***

The letter ***da*** (IV.16.i) is like a semi-circle opened to the right with a short vertical at the top and and a dot-like serif.

There is nothing new in the letter ***na.***

Labials:

The two verticals of ***pa*** (IV.19.i-ii) are equated and base appears both in cursive and flattish patterns.

Ba retains its square form.

The letter ***ma*** shows an angular form in the lower part.

Semi-vowels:

The letter ***ra*** is mostly a straight vertical and it has a small line of head mark.

The letter ***la*** (IV.24.i-ii) is found here with a compressed base. Its right vertical is somewhat inclined towards the left and curled.

Sibilants and Ha:

The verticals of ***sa*** (IV.27.i-iii) are equalized in this phase. The main curve of ***sa*** is drawn in three forms i.e., flat bottom, 'V'shaped and 'U' shaped forms and then a hook is added at the left. Serif is given at the top of the left vertical.

The curve of ***ha*** shows still a rounded base.

MEDIALS

The horizontal mark of ***ā*** medial is still continued.

The angular ***i*** medial is developed into a curvature.

The medial ***u*** is represented by a hook attached to the right bottom of the letter (IV.22.i).

IV. Fourth Phase : (c.101 A.D.–200 A.D.)

23 pot-sherds come under this phase. Of them, 21 are from Sālihuṇḍaṁ and the remaining two from Vaḍḍamānu.

VOWELS

Only one vowel is noticed on the pot-sherd of Sālihuṇḍaṁ which is simply like the Roman letter 'L'. it is interesting to note that Aśōkan ***u*** contiued in this phase without any variation.

CONSONANTS

Gutturals :

Even on the pot-sherds the letter ***ka*** (V.3.i-iv) has no change, in which a long vertical and short horizontal line appeared as a cross with a short line top head-mark. Sometimes the lower limb curves towards the left.

Kha is shaped like a hook with a small circle (VI.4.i) or with a slant line (V.4.i) at its lower end.

The letter ***ga*** is more or less horse-shoe shaped.

Gha (V.6.i) is three-pronged. The letter looks like the Roman letter 'E' lying on its vertical stoke. At the top, the first and middle strokes of the letter are thickened.

Palatals :

Cha (V.7.i) is like a crescent attached to a vertical stroke and it has a dash like head-mark.

Here we find a peculiar type of ***chha*** (V.8.i) Usually during this period, the letter ***chha*** was written like a double circle attached to a vertical ( )/stroke on either side. Its top end has a small dash like head-mark. In this letter the right circle has a loop opened to the top and the left circle has a notch at the top.

Linguals:

The letter ***ṭa*** maintains its previous form.

Dentals:

The letter ***ta*** attained a more advanced shape (V.14.i) on the Sālihuṇḍaṁ pot-sherds. But Vaḍḍamānu pot-sherds contain the previous forms (VI.14.i-iii). In both types the serif is like a small dash.

The latter ***da*** shows its different forms (V.16.iii). But its curve opens to the right. The angular backed ***da*** with two curves is also found on the Sālihuṇḍaṁ pot-sherd inscriptions.

Dha is usually triangle shaped (V.17.i-iii) with its corners rounded.

The letter ***na*** continues its older form and sometimes it resembles the letter ***ta*** (V.18.ii).

Labials:

The letter ***pa*** occurs in its roundish variety and sometimes the straight base (V.19.i-ii). The left arm receives the dash like head-mark.

Ba (V.20.i) continues its square shape but its left vertical is slightly indented.

The body of the letter ***bha*** shows (V.21.i) double bent like a bow having a vertical stroke with a thickened end at the top of the right hump.

On the pot-sherd inscriptions at Sālihuṇḍaṁ ***ma*** (V.22.i) retains its older form. But at Vaḍḍamanu, the letter ***ma*** looks like a circle with 'U' on top (VI.22.i) and its two ends are thickened. The old form of ***ma*** (VI.22.ii) with compressed base also is there.

Semi-vowels :

The letter ***ya*** exhibits many forms (V.23.i-iv). In this phase the central stroke of ***ya*** is shortened and its tip has a dashlike head-mark. Sometimes the left arm has also a dashlike serif. But the base line curves gracefully, while sometimes the base is flattened. The letter becomes tripartite.

The letter ***ra*** is mostly a straight vertical with a line head-mark. Occasionally its lower tip is bent towards the left.

The letter ***la*** occurs here in three types (V.25.i-iii). The base is flattened and sometimes curved. The left hook of ***la*** is pointing downwards. And the right vertical is usually straight and gently curved towards the left. Sometimes the base of the letter is compressed. In one of the Sālihuṇḍam pot inscriptions, this letter is engraved differently (V.25.iv). T.N. Ramachandran compares the characters of this pot inscription with those of Huviṣka's Mathura inscription of 106 A.D[5]. but we do not find any correlation between them. The only common feature is angular form of letters.

The triangular form of ***va*** is common in this period. At Vaḍḍamānu the vertical of the letter is continued (VI.26.i) the triangle or line-serif persists. Two peculiar types of ***va*** are noticed on Sālihuṇḍaṁ pot-inscription (V.26.iii and v).

Sibilants and Ha:

The curved form of ***sa*** (V.27.i-iii) is standardized and it has a small wedge-like serif at its top.

The letter ***ha*** (V.28.i-iii and VI.28.i) appears here in four different types. The base portion of the letter ***ha*** is engraved by round, angle and flat shapes. In one case the left vertical develops a notch. Its right limb first shows a curvature and then straightens.

MEDIALS

The horizontal dash of medial ***ā*** continuous its earlier form.

The ***i*** medial (V.14.ii-iii and 25.v) is composed of a curve given on either side of the point of serif. Usually this medial ***i*** curve bends towards the left while in ***ai*** it turns towards the right itself.

In these pot-sherd inscriptions the medial ***u*** is indicated by a straight vertical stroke slightly bent towards its end (V.20.i)

The medial ***e*** is represented by a stroke given at the top left (V.3.ii and 14.iv).

O medial is composed of two strokes (V.3.iii and 26.v.). In letters like ***va*** and ***ka*** they are added at the top of the vertical.

V. Fifth phase : (c.201. A.D.-300 A.D.)

A majority of the pot-sherd inscriptions of Sālihuṇḍaṁ contain Brāhmi script of 3rd century A.D. In addition to that, one more pot sherd inscription comes from Vaḍḍamānu. Also one pot inscription is available at Naṇḍūru. The script found on these pot sherds compares well with the script of Ikṣvāku stone inscriptions from Nāgārjunakoṇḍa.

VOWELS

The letter ***a*** is found in two forms (VII.1.i-ii and IX.1.i). The lower arm develops a greater curve while the vertical stroke is lengthened considerably and curls towards the left. Sometimes the right vertical has a slight bend at the middle. And the top end of the verticals are thickened.

Here the letter ***u*** is engraved like a reversed Roman letter *L* (VII.2.i) and has a dash-like serif.

CONSONANTS

Gutturals:

The letter ***ka*** (VII.3.i-iv) continues its older form. The top-end of the vertical is thickened. Usually the horizontal cross stroke is a straight line, but sometimes it has a cursive form.

The letter ***kha*** (VII.4.i and IX.4.i) retains its older form, but the lower end forms into a small oval base. But at Vaḍḍamānu this is simply a dash.

The round-topped ***ga*** is continued in this phase also. Angularised ***gha*** (VII.6.i-vii) is continued but the left vertical is slightly bent.

Linguals:

The letter ***ṇa*** retains its older form.

Dentals :

The letter ***ta*** (VII.11.i-ii; VIII.11.ii) appears in this phase in older forms. In majority of cases the left lower limb of ***ta*** forms a loop and it maintains the linear-headmark. But in only one instance a triangular head-mark is also noticed.

The letter ***tha*** shows no change and the older form continues.

Da occurs in different forms in this phase. But ***da*** with its curve open to the right becomes common (VII.13.i, iv and vi). In two instances the Mauryan form of ***da*** continues (VII.13.ii-iii). In one case the same old Mauryan form of ***da*** adopted during the 1st century A.D. in the Hāthighṁpha inscription, with a thickened dot on the top of the vertical (VIII.13.i) is shown in one of the Vaḍḍamānu pot-sherds which is a peculiar feature.

During this century the letter ***dha*** exhibits three forms (VII.14.i-iv). It occurs only three times. It is like the Roman letter 'D' reversed. In one instance its curve to the left of the vertical is angularised (VIII.14.ii) the standard form of ***dha*** is like a triangle with a horizontal base at the end of which two slanting strokes are given.

Na retains its older form. In some cases its base bends into various degrees (VII.15.iii)

Labials:

The letter ***pa*** shows different forms (VII.16.i-iv). The round-based and angle-based ***pa*** is common in this phase. In a few cases the left vertical shows angularity. In two instances the two vertical ends are having triangular and linear head-marks. In the Ikṣvāku period, ***pa*** ( ) gets curvatures on the left limb and the base.

The letter ***ba*** retains its square shape but its left side vertical is angularly bent inward (VII.17.i-iii). There is also shown one notched ***ba*** (VII.17.i-iii).

The bow like ***bha*** (VII.18.i-iii) having a vertical stroke with thickened end on the top of the right hump occurs here. Dani calls it a notched ***bha***.

Along with the triangle based ***ma***, there appears a circular ***ma***.

Semi-Vowels:

The old form of ***ya*** continues. In one instance, the central vertical line tapers to the left (VII.20.i), while meeting the lower curve.

The letter ***ra*** retains its older forms.

La continues its previous shape but the base is compressed more and the hook starts at the base level (VII.22.ii).

Triangular and round-based ***va*** (VII.23.i-ii) continued in this century. The vertical of the letter shortens and in many cases disappears. But the triangular dash-like serif persists.

Sibilants and Ha:

The letter ***sa*** (VII.24.i-ii)exhibits here two main features. The U or V shaped main body of the letter is a common feature. Another feature is the triangular of line-type serif. Two peculiar types of ***sa*** are also seen in this phase. The left hook of ***sa*** (VII.24.iii) has been shown a loop and this loop gradually widens which looks like later type of ***ma***. In another instance the side stroke of ***sa*** (VII.24.iv) is peculiarly curved. Usually the line or triangular head-mark has been shown on the left vertical.

The letter ***ha*** retains its older forms. (VII.25.i-iv), but it is indifferently written.

MEDIALS

The horizontal ***ā*** medial still continues (VII.3.iii; 23-ii; 25.ii).

The medial ***i*** develops into a beautiful flourish, usually it inclines towards the left (VII.1.iii and vi; 22.iii and vi); but in some ornamental forms it takes a rightward turn (VII.11.v.and vi).

The ***u*** medial is represented in two ways i.e., a long vertical attached beneath the letter and this vertical's end curls towards the left (VII.13.iv; 17.ii; 25.iii). In the letter like ***u*** the vertical stroke below the cross bar is shortened; then its end turns beautifully towards right (VI.3.v)

Medial ***e*** is usually a horizontal dast attached to the left at the top of the letter (VII.11.viii;21.iv).

The ***o*** medial is represented by two strokes given to the right and left of the letter at the top (VII.3.vi).

This letter can be read as ***jhi***. But we have to state that the scribe has connected the two wings of ***jha***, so that it looks like ***bi*** as well as ***bu***.

CONJUNCTS

The only one compound letter found at Naṇḍūru pot inscription is ***ṣṭi*** (VII.26.i).

Punctuation Marks:

The Naṇḍūru pot inscription exhibits two marks of inter punctuation (VII.27.i). These marks are formed by putting two dots vertically before a curve. This type of punctuation is also seen in the stone record of Ehuvula Chāmtamūula[6].

INSCRIBED CONCHES AND OTHER OBJECTS

It is very interesting to note that there are four conch shells having label inscriptions which are unearthed, two each at Sālihuṇḍaṁ and Nāgārjunakoṇḍa. But these conches were issued for two different religious establishments. Sālihuṇḍaṁ is purely a Buddhist site from which we have two conch-shells having the Brāhmī

script of 2nd century A.D. The other two conch-shells having script of 3rd century A.D. are issued for the temple of Aṣṭabhujasvāṁi at the Nāgārjunakoṇḍa Valley. Along with the conch-shells, there are two more inscriptions, one is found on a hexagonal crystal bead from Bhaṭṭiprōlu casket and the other one is an ivory seal from Dhūlikaṭṭa. Though the technique of engraving is different here, we may mention two more inscribed materials found on the terracotta seals. In the following lines I have given a brief palaeographical note on the above inscribed materials.

Conch-shell inscriptions of Sālihuṇḍam

No vowel is found on the above conch-shells.

CONSONANTS

The letters ***ka, ga, cha, da, ba, bha, ya, ra, la, ga,*** and ***ha*** (Table X.2, 5,7,13,17,18,20,21,22,23,24 and 25) are engraved as uaual in the 2nd century A.D. Script i.e., as found on the pot-sherd inscriptions of the same place. But the letter ***ṇa*** (X.10.i) here shows an advanced form and the letter ***ta*** (X.11.i) exhibits its early form.

The medials ***ti, bu*** and ***ri*** (XIII.11, 17 and 21) are also in the same fourth phase pot-sherd inscription.

Both the pot-shred and conch-shell inscriptions show similarity among the letters, except for a few variations.

CONCH-SHELL INSCRIPTIONS OF NĀGĀRJUNAKONḌA

Beautifully elongated ornamental curls for the letters are engraved on these conch shells. The instrument that was used for engraving on stone should have been somewhat bigger in size than the instrument used for engraving on conch-shells. Though the instruments are varied, the letters that engraved on both stone and conch-shells show great uniformity among the letters. Thus the Ikṣvāku ornamental script incised on these two conch-shells is the same.

The vowels ***a, u*** (XI.1 and 2) and the consonant letters ***ka, ga, ja, na, ta, tha, da, bha, ra, va,*** and ***sa*** (Table XI. 3,5,8,10,11,12,13,18,21,23, and 25) are showing great similarity with Ikṣvāku stone inscriptions.

The medial letters ***to, bhu, mi*** (XI.11, 18 and 19) are also in the same fashion and here also is found one compound letter ***chchi*** (XI.7.i)

OTHER INCISED OBJECTS

One ivory seal and two terracotta seals are also showing two different types of engraving techniques. The deep-cut engraving on the ivory seal exhibits a thickened form of letters, whereas the terracotta seals exhibit the same characters as those of pot-sherd inscriptions.

Ivory Seal:

The ivory seal contains 12 letters which are shown in the Table XII.

Here the script is of 2nd century A.D. But the verticals of ***a, ka, ya*** and ***ra*** (XII 1,3,20 and 21) are incised with gradually thickened top or bottom and resemble a blunt shaped nail. Here the engraver followed a uniform size of letters, even the verticals of ***a, ra*** are not elongated to the bottom. All the letters show evolved forms of thickened serif. But the medial **ā** sign attached in the middle of the letters (XII.5 and 19) and also medial **i** (XII.21 and 24) is incised simply in a cursive way without much extension.

Terracotta Seals:

The other two terracotta seals contain the serif of the same period as illustrated by the letters like ***ka, ja, ta, tha, ba, ma, ya, ra, la, va, ha,*** (Tables XII. 3,8,11,12,17,19,20,21,22,23, and 25) and the medial forms like ***ā*** in ***sā*** (XII.24.i). ***i*** forms in ***si, mi*** (XII.19 and 24. ii), and ***e*** form in ***se*** (XII.24.iii).

REFERENCES

1. R. Subrahmanyam, *Sālihuṇḍam, A Buddhist site in Andhra Pradesh,* Hyderabad, 1964, p.iv.
2. *Bhārati*, November, 1989, pp. 12 and 13.
3. *Bhārati,* June, 1986, pp. 6-9.
4. *SIE,* I, p. 66.
5. *EI,* XXVIII, p. 133.
6. *Ibid.*, XXXV, p. 11, plate III.

Explanation of Table I. Plate VI A

Amarāvatī Inscribed Pot-sherds

References : ***SIE***, I,p. 66, pl. VII, Ins. Nos. 72 and 73.

Key : I - Ins. No. 72
II - Ins. No. 73

1	14	i	***ta***	***Pata***	I
2	15	i	***thu***	***Thusa***	I
3	19	i	***pā***	***Pāta***	I
4	22	i	***ma***	***Malasa***	II
5	25	i	***la***	***Malasa***	II
6	27	i	***sa***	***Malasa***	II
7	27	ii	***sa***	***Thusa***	I

Explanation of Table II. Plate VI A

Sālihuṇḍam Inscribed Pot-sherds

Reference : R. Subrahmanyam, ***Salihundam, A Buddhist site in Andhra Pradesh,*** pp. 83-90, pls. XLVII-LIX, Ins. Nos. 1-69.

Key : I - Ins. No. 1, pl. XLVII
II - Ins. No. 2, pl. XLVII

1	3	i	***ku***	***Nakuhena***	I
2	13	i	***na***	***Bamanasa***	II
3	18	i	***na***	***Nakuhena***	I
4	20	i	***ba***	***Bamaṇasa***	II
5	27	i	***sa***	***Bamaṇasa***	II
6	28	i	***he***	***Nakuhena***	I

Explanation of Table III. Plate VI A

Vaḍḍamānu Inscribed Pot-sherds

Reference : ***Bhārati,*** November, 1986, pp. 12 and 13.

Key : I - Ins. No. 2, pl. IX a.

II - Ins. No. 3, Pl. IX a.
III - Ins. No. 2, pl. IX b.

1	12	i	***ḍha***	***Vaḍhama***	I
2	14	i	***ta***	***Nasapata***	III
3	16	i	***dā***	***Sadāna***	II
4	18	i	***na***	***Nasapata***	III
5	18	ii	***na***	***Sadāna***	II
6	22	i	***ma***	***Vaḍhama.***	I
7	26	i	***va***	***Vadhama.***	I
8	27	i	***sa***	***Nasapata***	III
9	27	ii	***sa***	***Sadāna***	I

Explanation of Table IV. Plate VI A

Sālihuṇḍaṁ Inscribed Pot-sherds

Reference : R. Subrahmanyam, ***Salihundam, A Buddhist site in Andhra Pradesh,*** pp. 83-93, pls. XLVII-LIX, Ins. Nos. 1-69.

					Ins. No.
1	3	i	***ka***	***Nakathana***	9
2	4	i	***kha***	***Kharasa***	61
3	6	i	***gha***	***Saghasa***	3
4	6	ii	***gha***	***Haghasa***	18
5	11	i	***da***	***Salipaḍakaṇa***	15
6	13	i	***na***	***Salipaḍakaṇa***	15
7	14	i	***ta***	***Sa(pu)taka***	4
8	14	ii	***ti***	***Pati***	61
9	15	i	***tha***	***Nakathana***	9
10	16	i	***da***	***Samudasa***	61
11	18	i	***na***	***Nakathana***	9
12	19	i	***pa***	***Pa..***	11
13	19	ii	***pa***	***Pati***	61
14	22	i	***mu***	***Samudasa***	61
15	24	i	***ra***	***Kharasa***	61
16	24	ii	***ra***	***Rahilasa***	11
17	25	i	***la***	***Rahilasa***	11
18	25	ii	***li***	***Salipadakana***	15
19	27	i	***sa***	***Saghasa***	3
20	27	ii	***sa***	***Salipadakana***	15
21	27	iii	***sa***	***Kharasa***	61
22	28	i	***hi***	***Rahilasa***	11

Explanation of Table V. Plate VI A

Sālihuṇḍam Inscribed Pot-sherds

References : A) R. Subrahmanyam, ***Salihundam, A Buddhist site in Andhra Pradesh,*** pp. 83-90, pls. XLVII-LIX, Ins. Nos. 1-69.

B) ***EI,*** XXVIII, p. 133.

					Ins.	No.
1	1	i	***i***	***..i***	A	26
2	2	i	***u***	***Ugapavate***	A	37
3	3	i	***ka***	***Kamkudayika***	B	
4	3	ii	***ka***	***Tadakasa***	A	63
5	3	iii	***kā***	***Palikā***	A	24
6	3	iv	***ko***	***Koṭaya***	A	30
7	4	i	***kha***	***Garakh(i)***	A	34
8	5	i	***ga***	***Visagasa***	A	32
9	6	i	***gha***	***Saghadara***	A	8
10	7	i	***chi***	***Chikaya***	A	26
11	8	i	***chhi***	***Vochhiyāna***	B	
12	10	i	***ta***	***Koṭaya***	A	30
13	14	i	***ta***	***Puta***	A	63
14	14	ii	***ti***	***Pātipālikā***	A	24
15	14	iii	***ti***	***Pagasapati***	A	17
16	14	iv	***te***	***Ugapavate***	A	37
17	16	i	***da***	***Dara***	A	21
18	16	ii	***da***	***Saghadara***	A	8
19	16	iii	***dā***	***Dāya***	A	30
20	17	i	***dha***	***Dhama***	A	41
21	17	ii	***dha***	***Budha***	A	68
22	17	iii	***dhi***	***Adhivasi***	A	16
23	18	i	***na***	***Patana***	A	30
24	18	ii	***na***	***Vochhiyāna***	B	
25	18	iii	***ne***	***Sa(pa)tane***	A	27
26	19	i	***pa***	***Gasapata***	A	40
27	19	ii	***pa***	***Patana***	A	30
28	19	iii	***pā***	***Pātipālikā***	A	24
29	20	i	***bu***	***Budha***	A	68
30	21	i	***bha***	***Sabhaya***	A	63
31	22	i	***ma***	***Maha***	A	37
32	23	i	***ya***	***Sabhaya***	A	63
33	23	ii	***ya***	***Deya***	A	41
34	23	iii	***ya***	***Vochhiyāna***	B	
35	23	iv	***ya***	***Chikāyā***	A	26
36	24	i	***ra***	***Dara***	A	21
37	24	ii	***ra***	***Padarasa***	A	16

38	24	iii	***ra***	***Raṭṭavālaka***	B	
39	24	iv	***ri***	***Garichikaya***	A	26
40	25	i	***la***	***La...***	A	50
41	25	ii	***la***	***Hala***	A	27
42	25	iii	***la***	***Velabuṭa***	A	67
43	25	iv	***la***	***Raṭṭavālaka***	B	
44	25	v	***li***	***Pātipālikā***	A	24
45	26	i	***va***	***Pavate***	A	37
46	26	ii	***va***	***Adhivasi***	A	16
47	26	iii	***va***	***Raṭṭavālika***	B	
48	26	iv	***vi***	***Visaghasa***	A	20
49	26	v	***vo***	***Vochhiyana***	B	
50	27	i	***sa***	***Gasapata***	A	40
51	27	ii	***sa***	***Saghadara***	A	8
52	27	iii	***si***	***Adhivasi***	A	16
53	28	i	***ha***	***Maha***	A	37
54	28	ii	***ha***	***Hasa***	A	26
55	28	iii	***ha***	***Hala***	A	27

Explanation of Table VI. Plate VI A.

Vaḍḍamānu-Inscribed Pot-sherds

Reference : ***Bhārati,*** November, 1986, pp. 12 and 13, Fig. 1 and 2.

Key : I - 38 A

II - pl. IX b. Ins. No. 1.

1	3	i	***ka***	***Taka***	I
2	4	i	***kha***	***Takhañonā***	II
3	5	i	***ga***	***Gamira***	II
4	9	i	***ña***	***Takhañonā***	II
5	12	i	***ḍa***	***Vaḍamāna***	I
6	14	i	***ta***	***Taka***	I
7	14	ii	***ta***	***Takhañonā***	II
8	14	iii	***te***	***Pavate***	I
9	16	i	***dā***	***Dāhara***	II
10	18	i	***na***	***Vaḍamāna***	I
11	18	ii	***nā***	***Takhañonā***	II
12	19	i	***pa***	***Pavate***	I
13	22	i	***mā***	***Vaḍamāna***	I
14	22	ii	***mi***	***Gamira***	II
15	24	i	***ra***	***Dahara***	II
16	24	ii	***rā***	***Gamirā***	II
17	26	i	***va***	***Vaḍamāna***	I
18	27	i	***ha***	***Dāhara***	II

Explanation of Table I. Plate VI B

Peddabankūr Terracotta Seal

Reference : V.V. Krishna Sastry, ***The Proto and Early Historical Cultures of Andhra Pradesh,*** p. 186, pl. 98.

1	3	i	***ka***	***Vajasāmikasa***
2	8	i	***ja***	***Vajasāmikasa***
3	8	ii	***ja***	***Vijaya***
4	11	i	***ta***	***Talavarasa***
5	12	i	***tha***	***Rathasa***
6	17	i	***ba***	***Sivaseba***
7	19	i	***ma***	***Mahā***
8	19	ii	***mi***	***Sāmikasa***
9	20	i	***ya***	***Vijaya***
10	21	i	***ra***	***Ralavarasa***
11	21	ii	***ra***	***Rakasa***
12	21	iii	***rā***	***Purāha***
13	22	i	***la***	***Talavarasa***
14	23	i	***va***	***Sivaseba***
15	23	ii	***vi***	***Vijaya***
16	24	i	***sa***	***Sāmikasa***
17	24	ii	***si***	***Sivaseba***
18	24	iii	***se***	***Sivaseba***
19	25	i	***ha***	***Puraha***

Explanation of Table II. Plate VI B

Dhūlikaṭṭa Ivory Seal

References : V.V. Krishna Sastry, ***The Proto and Early Historical Cultures of Andhra Pradesh,*** p. 186, pl. 98.

1	3	i	***ka***	***Vajasāmikasa***
2	8	i	***ja***	***Vajasāmikasa***
3	8	ii	***ja***	***Vijaya***
4	11	i	***ta***	***Talavarasa***
5	12	i	***tha***	***Rathasa***
6	17	i	***ba***	***Sivaseba***
7	19	i	***ma***	***Mahā***
8	19	ii	***mi***	***Sāmikasa***
9	20	i	***ya***	***Vijaya***
10	21	i	***ra***	***Ralavarasa***
11	21	ii	***ra***	***Rakasa***
12	21	iii	***rā***	***Purāha***
13	22	i	***la***	***Talavarasa***
14	23	i	***va***	***Sivaseba***
15	23	ii	***vi***	***Vijaya***

16	24	i	***sa***	***Sāmikasa***
17	24	ii	***si***	***Sivaseba***
18	24	iii	***se***	***Sivaseba***
19	25	i	***ha***	***Puraha***

Explanation of Table II. Plate VI B

Dhūlikaṭṭa Ivory Seal

Reference : V.V. Krishna Sastry, ***The Proto and Early Historical Cultures of Andhra Pradesh,*** p. 188, pl. 100.

1	1	i	***a***	***Ajaḍa***
2	3	i	***ku***	***Kumāriya***
3	5	i	***gā***	***Gāmi***
4	8	i	***ja***	***Ajaḍa***
5	9	i	***da***	***Ajaḍa***
6	19	i	***mā***	***Kumāriya***
7	20	i	***ya***	***Siriya***
8	20	ii	***ya***	***Kumāriya***
9	21	i	***ri***	***Kumāriya***
10	24	i	***si***	***Siriya***

Explanation of Table III. Plate VI B

Sālihuṇḍaṁ Inscribed Conch-shells

Reference : R. Subrahmanyam, ***Salihundam, A Buddhist Site in Andhra Pradesh,*** p. 121, pl. XLIV A and B.

					Plate
1	3	i	***ka***	***Daka***	A
2	5	i	***ga***	***Gahapati***	B
3	7	i	***che***	***Chediyasa***	A
4	10	i	***ṇa***	***Naṁ***	B
5	11	i	***ti***	***Gahapati***	B
6	13	i	***da***	***Daka***	A
7	17	i	***bu***	***Budhisa***	B
8	18	i	***bha***	***Bhariya***	B
9	20	i	***ya***	***Chediyasa***	A
10	21	i	***ri***	***Bhariya***	B
11	22	i	***la***	***Salipataka***	B
12	24	i	***sa***	***Budhisa***	B
13	25	i	***ha***	***Gahapati***	B

Explanation of Table IV. Plate VI B

Nāgārjunakoṇḍa Inscribed Conch-shells

References : 1. ***IAR,*** 1958-1959, p. 8 and Plate.
2. P.R. Sreenivasan and S. Sankaranarayanan, ***Inscriptions of the Ikshvāku period,*** p. 38, pl. 10.

1	1	i	***a***	***Aṭhabhuja***
2	1	i	***u***	***Uchhita***
3	3	i	***ka***	***Kaṇasaro***
4	5	i	***ga***	***Bhagavato***
5	7	i	***chhi***	***Uchhita***
6	8	i	***ja***	***Aṭhabhuja***
7	10	i	***na***	***Kaṇasaro***
8	11	i	***ta***	***Uchhita***
9	11	ii	***to***	***Bhagavato***
10	12	i	***ṭha***	***Aṭhabhuja***
11	18	i	***bha***	***Bhagavato***
12	18	ii	***bhu***	***Aṭhabhuja***
13	19	i	***mi***	***Sāmisa***
14	21	i	***ro***	***Kaṇasaro***
15	23	i	***va***	***Bhagavato***
16	24	i	***sa***	***Kaṇasaro***
17	24	ii	***sa***	***Sāmisa***

Explanation of Table V. Plate VI B

Vaḍḍamānu Inscribed Pot-sherd

Reference : ***Bharati,*** November, 1986, 99. 12 and 13, pl. IX a. Ins. No. 1.

1	4	i	***khi***	***Khitasa***
2	11	i	***ta***	***Khitasa***
3	11	ii	***ti***	***Pati***
4	13	i	***da***	***Dāna***
5	15	i	***na***	***Dana***
6	16	i	***pa***	***Pati***
7	24	i	***sa***	***Khitasa***

Explanation of Table VI. Plate VI B

Naṇḍūru Inscribed Pot.

Reference : ***JAHRS,*** XIX, pp. 203-207.

1	1	i	***ā***	***Āyamaṇiḥ***
2	3	i	***kā***	***Pushtika***
3	10	i	***ṇi***	***Āyamaṇiḥ***
4	16	i	***pū***	***Pushṭika***

5	19	i	***ma***	***Āyamaṇiḥ***
6	20	i	***ya***	***Āyamaṇiḥ***
7	26	i	***shṭi***	***Pushṭikā***
8	27	i		***Punctuation Mark***

Explanation of Table VII. Plate VI B

Sālihuṇḍaṁ Inscribed Pot-sherds

References : R. Subrahmanyam, ***Salihundam, A Buddhist Site in Andhra Pradesh,*** pp. 83-90, pls. XLVII-LIX, Ins. Nos. 1-69.

					Ins. No.
1	1	i	***a***	***Ariya***	22
2	1	ii	***a***	***A...***	60
3	2	i	***u***	***Upasaka***	28
4	3	i	***ka***	***Katisa***	32
5	3	ii	***ka***	***Vidhika***	51
6	3	iii	***kā***	***Vasikāya***	25
7	3	iv	***kā***	***Patipālikā***	35
8	3	v	***ku***	***Kuhulisa***	35
9	3	vi	***ko***	***Konasa***	60
10	4	i	***khi***	***Dakhiṇa***	60
11	5	i	***ga***	***Vigasa***	46
12	6	i	***gha***	***Haghasa***	36
13	6	ii	***gha***	***Dighama***	39
14	6	iii	***gha***	***.ghasa***	66
15	9	i	***ḍi***	***Kaḍi***	42
16	10	i	***ṇa***	***Pavateṇa***	43
17	10	ii	***ṇa***	***Daṇasa***	56
18	10	iii	***ta***	***Dakhiṇa***	60
19	11	i	***ti***	***Takabhi***	45
20	11	ii	***ti***	***Tigabhasa***	62
21	11	iii	***ti***	***Pati***	35
22	11	iv	***ti***	***Pati***	31
23	11	v	***ti***	***Babitiya***	29
24	11	vi	***ti***	***Pati***	58
25	11	vii	***ti***	***Pati***	28
26	11	viii	***te***	***Pavate***	43
27	12	i	***thi***	***Dhuthika***	22
28	13	i	***da***	***Dasapati***	10
29	13	ii	***da***	***Dara***	51
30	13	iii	***dā***	***Dāna***	46
31	13	iv	***du***	***Duga***	60
32	13	v	***di***	***Dighama***	39
33	13	vi	***di***	***Divasika***	52
34	14	i	***dhi***	***Budhi***	7

35	14	ii	***dhi***	***Budhi***	38
36	14	iii	***dhi***	***Vidhikas***	51
37	14	iv	***dhi***	***Budhi***	58
38	15	i	***na***	***Dana***	28
39	15	ii	***na***	***Nagasa***	31
40	15	iii	***pa***	***Naṁ***	7
41	16	i	***pa***	***Pati***	12
42	16	ii	***pa***	***Upasaka***	28
43	16	iii	***pa***	***Paga***	55
44	16	iv	***pa***	***Pati***	58
45	17	i	***bu***	***Budhi***	7
46	17	ii	***bu***	***Budhi***	38
47	17	iii	***bu***	***Budhisa***	58
48	18	i	***bha***	***Tigabhasa***	62
49	18	ii	***bha***	***Bha***	51
50	18	iii	***bhā***	***Bhāsa***	60
51	19	i	***ma***	***Maha***	12
52	19	ii	***mā***	***Dhamāsa***	33
53	20	i	***ya***	***Rahulasa***	25
54	20	ii	***ya***	***Ariya***	22
55	21	i	***ra***	***Vihāre***	22
56	21	ii	***ra***	***Rahulasa***	42
57	21	iii	***ri***	***Ariya***	22
58	21	iv	***re***	***Vihāre***	12
59	22	i	***la***	***Rahulasa***	42
60	22	ii	***la***	***Selasa***	55
61	22	iii	***li***	***Sali***	12
62	22	iv	***li***	***Rahulisa***	35
63	22	v	***li***	***Pagalisa***	35
64	22	vi	***li***	***Pagalika***	31
65	23	i	***va***	***Pavate***	43
66	23	ii	***vā***	***Vāsikāya***	25
67	23	iii	***vi***	***Vihare***	12
68	23	iv	***vi***	***Vidhika***	51
69	23	v	***vi***	***Vigasa***	46
70	24	i	***sa***	***Tigabhasa***	62
71	24	ii	***sa***	***Dasa***	10
72	24	iii	***sa***	***Upasaka***	28
73	24	iv	***sa***	***Damāsa***	65
74	24	v	***si***	***Vāsikāya***	25
75	24	vi	***si***	***Vasilaya***	52
76	25	i	***ha***	***Hagasa***	36
77	25	ii	***hā***	***Mahā***	12
78	25	iii	***hu***	***Rahulisa***	35
79	25	iv	***hu***	***Rahulasa***	42

PLATE VI A

Inscribed Pot-sherds and Other Objects (c. 200 B.C.-300 A.D.)					
I	II	III	IV	V	VI
Amarāvatī	Sālihuṇḍaṁ	Vaḍḍamānu	Sālihuṇḍaṁ	Sālihuṇḍaṁ	Vaḍḍamānu

PLATE VI A

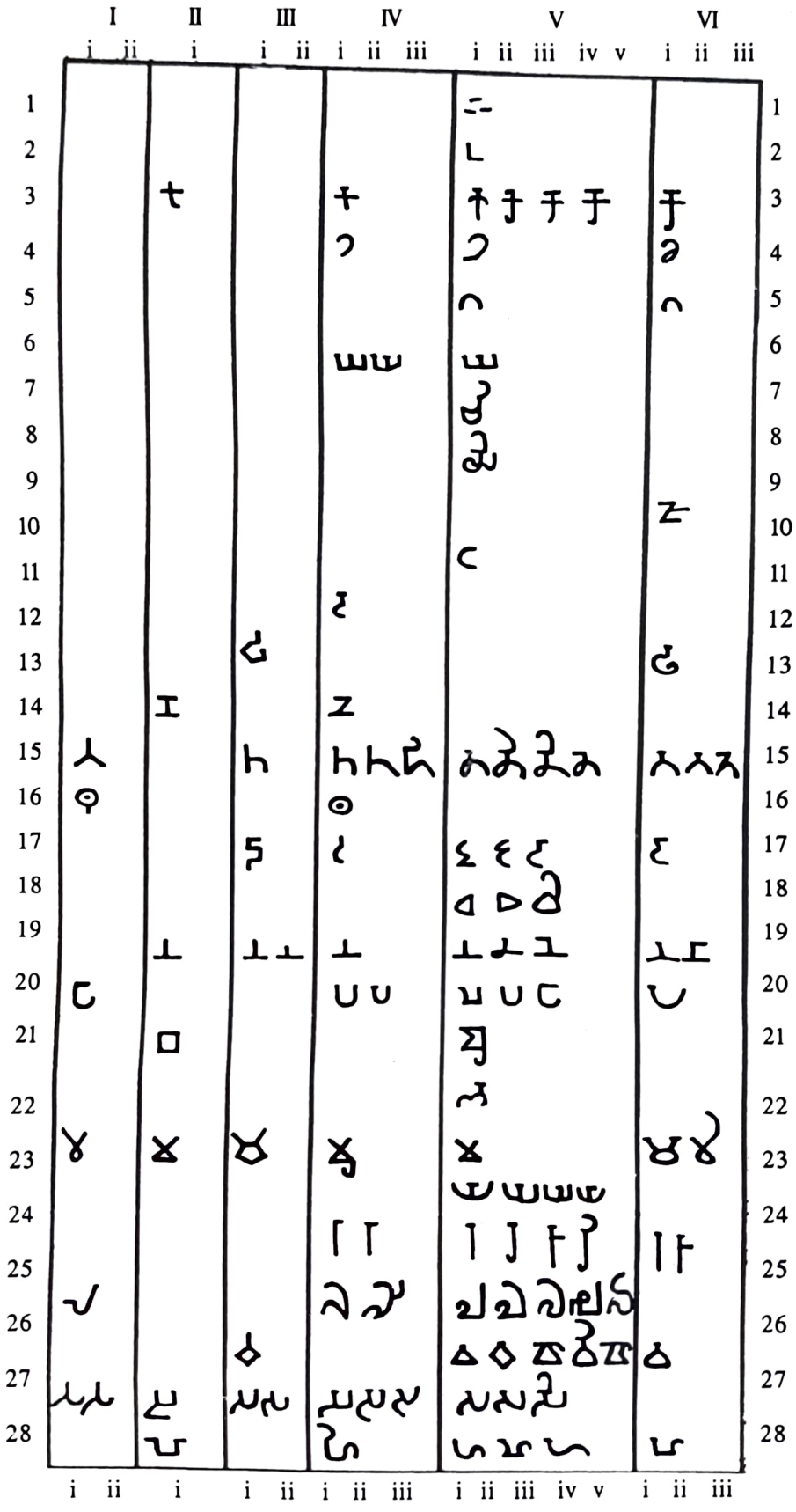
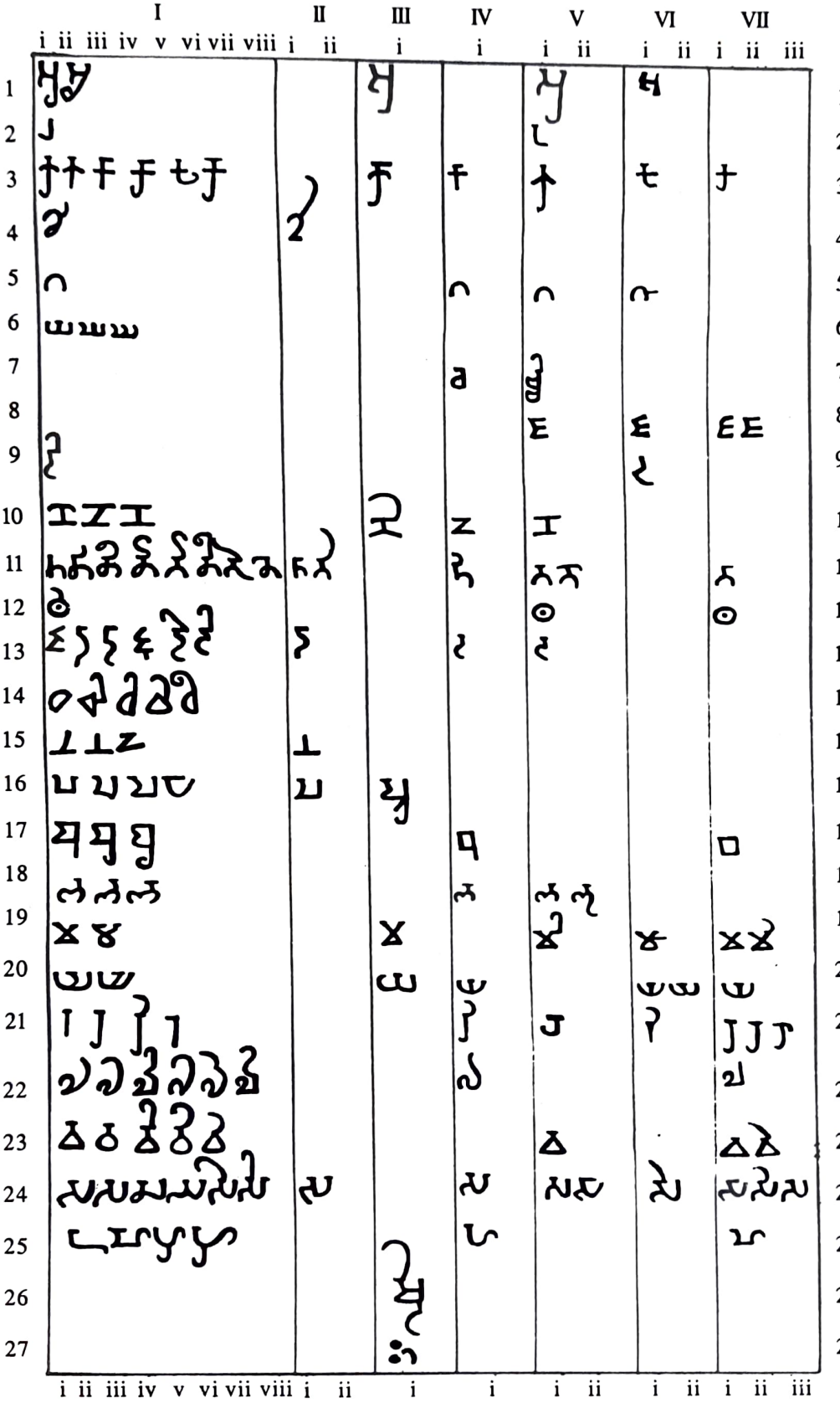

I II III IV V VI
i ii i i ii i ii iii i ii iii iv v i ii iii
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28

PLATE VI B

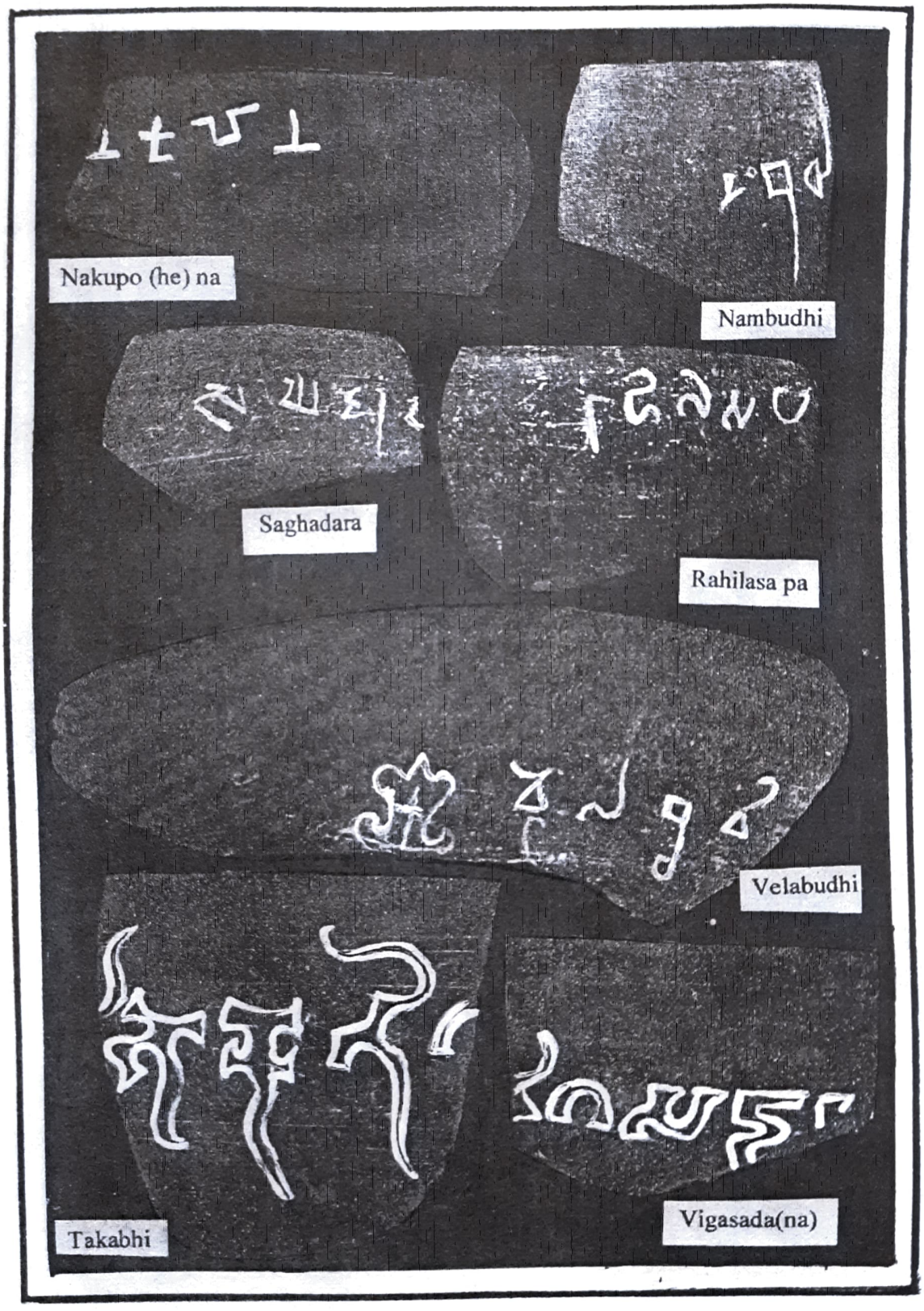
Inscribed Pot-sherds and Other Objects
(c. 200 B.C.-300 A.D.)

Inscribed Pot-sherds (c.300 A.D.)			Inscribed Conch-shells (c.200 A.D - 300 A.D.)		Ivory & Terracotta Seals (c. 200 A.D.)	
I	II	III	IV	V	VI	VII
Sālihuṇḍam	Vaḍḍamānu	Naṇḍūru	Sālihuṇḍam	Nāgārjuna-koṇḍa	Dhūlikaṭṭa	Pedabankur

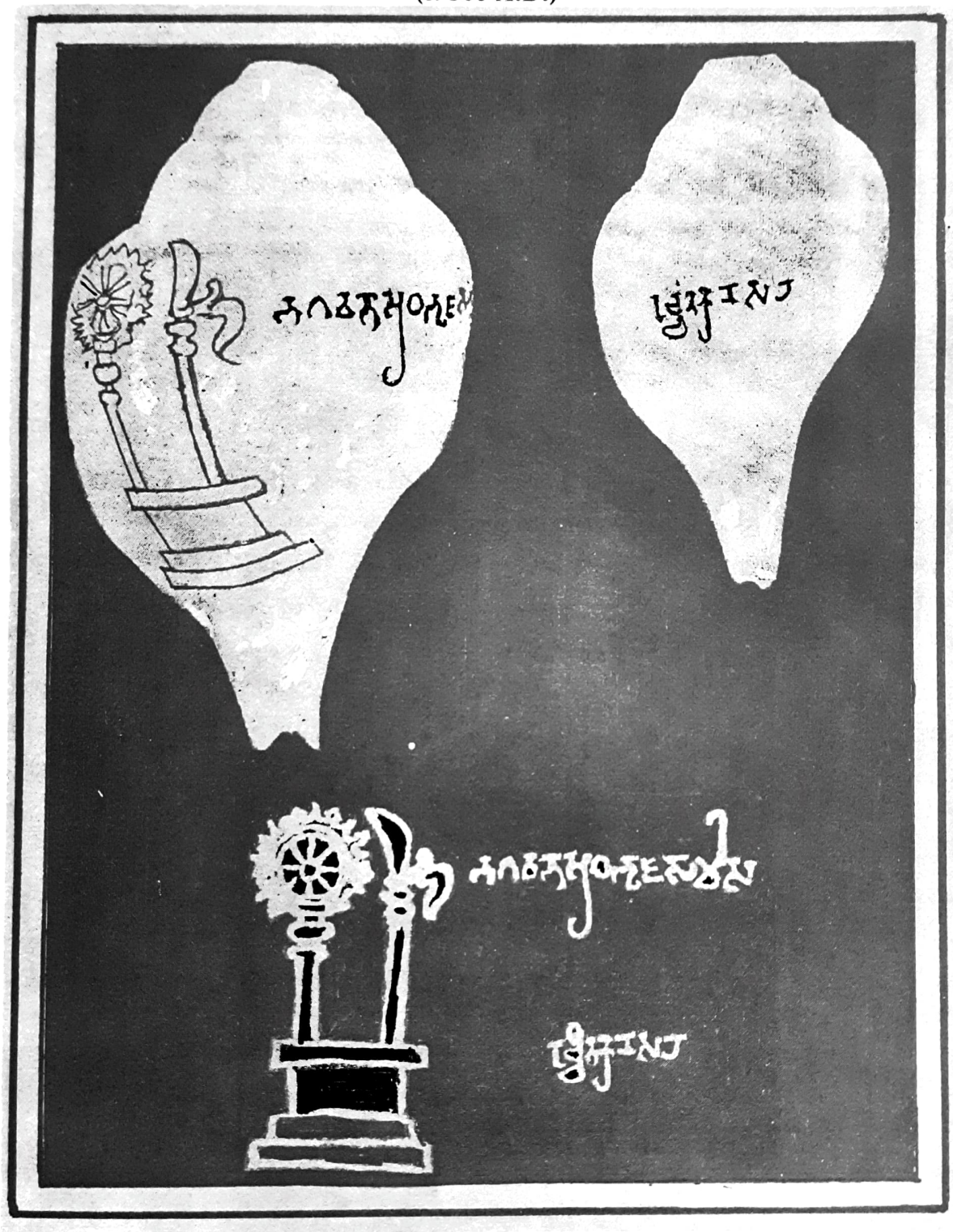
PLATE VI B


I II III IV V VI VII
i ii iii iv v vi vii viii i ii i i i ii i ii i ii iii
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27

VI C - INSCRIBED POT-SHERDS, SĀLIHUṆḌAṀ
(c. 200 B.C.-300 A.D.)



VI D - NAGARJUNAKOṆḌA CONCH-SHELL INSCRIPTIONS
(c. 300 A.D.)



Transcript :-

Bhagavatho Aṭabhujasāmisa
uchchiṭa Kaṇasava

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ISBN 81-8090-107-6

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